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THE NEW YORK DRAMATIC MIRROR

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THE MATINEE GIRL.

The Matinee Girl has lots of letters and picture postals every week from all over the world, but never yet have I had a note asking me for the best way to drive out red ants or a recipe for developing the bust.

I feel sure that these will all come in time, however, for last week brought me one of those "First Aid for Wounded Hearts" questions and also another note asking my advice regarding a real estate transaction.

I have always wanted to start one of these question departments and call it "Chats with My Girls," "Book Talks about Babies," "Hints to Husbands," or "Side Talks with Boys."

I feel sure that I could make a success of a column of this sort, and this letter would be an excellent starter. Here it is:

DEAR MATINEE GIRL:—I like your column so much. It is so sunny. I feel that you can advise me. I am a girl nineteen years old and I am considered pretty. A young man, with whom I have been keeping steady company, called upon me the other evening and in the course of the conversation he kissed me. He then begged my pardon; said it was wrong and asked me to excuse him. It did not seem to me that there was anything wrong about it, except that my breathing was considerably interfered with for several moments. What would you advise a young girl to do under such circumstances? Please do not use my name.

That letter is what I should call a bird. No one could do it justice but an evening extra editorial writer.

He might grapple with it in a masterly manner and get in some touching sentiments at the same time that would bring tears to the eyes. As for me, I wouldn't know what to do myself. The situation is too perplexing.

I think it would be a good idea to sit down and play "The Maiden's Prayer," or else say, "What lovely weather we're having?" or some light society talk of that sort. It's best not to take things too seriously in this world.

The other letter is from Chicago and is different. It begins: "Perhaps you may have some doubts as to my sanity after you have finished reading what I have to say. It is probably an unusual proceeding for a person making an investment in real estate to ask advice from a total stranger and especially the writer of a very amusing portion of a weekly paper."

"However, I trust to interest you sufficiently to gain your assistance. I have about decided to remodel a downtown building in Chicago and have serious thoughts of turning the whole affair into an ideal theatre, as the location is in perfection and I have a good frontage on two streets.

"What I want to do is to get the opinions, suggestions and ideas of theatrical people as to what they consider a perfect theatre and minor suggestions regarding dressing-rooms, etc. I am building, if I build at all, for the players. I want their comforts to come first. I can look after the comfort of the audience in the way of numerous exits, wide aisles and seats and spaces between rows; foyer, ventilation and acoustics. I know what I think ideal in these matters and will get some brainy architects to help me out.

"My plan is for a large, roomy theatre, with a large stage, the seating capacity to be between seven hundred and a thousand (both limits). Can you suggest how I am to go about securing ideas and suggestions for the professional people's welfare? Do you think they will care to express themselves at all in the matter? I have been cheated out of being an actress through the unkindness of fate. I have always longed to go upon the stage, but as there was no necessity for my doing so, my people would not hear of it. I hope now in anticipation for the bright future of my little theatre to make up for all I may have missed."

That I think is a very interesting letter to every person connected with the stage. We all know the crying need of most of the theatres in the necessity for better accommodations for the actors.

How many cheerless, barn-like, unventilated, microby dressing-rooms have taken the heart out of stage people who have arrived in some town to find that they are to be housed at the theatre much worse than if they were cattle!

How many ideas must have formed in the minds of actors who have been thus inconvenienced as to what would be an ideal theatre for the players! We are all interested in this, because it is something that is for the good of the people of the stage. The lady who wrote from Chicago is evidently in earnest, and her view of the situation is a novel one in these money-grubbing days.

This woman wants to make the players comfortable. That, she says, is first. Juliet will lean from the balcony with better grace if she is quite sure it will not give way and precipitate her prematurely into the arms of Romeo.

And the impassioned heroine will be able to put more fire into her work if she is not obliged to huddle under a blanket in a cold, draughty dressing-room between her heart-throbs.

It would be interesting to know the actor's idea of a model theatre from his standpoint—behind the scenes. All ye that have suffered and frozen and sweated and put up with all sorts of inconveniences, suppose you write down your ideas on the subject.

May be you may have some great plan simmering in your brain which, if you let loose now, will blossom into a beautiful reality, and when you go to Chicago next year you will find it all come true.

Write about it, and we'll be able to help the Chicago lads out. And you may also be doing something good for the profession you belong to.

The Matinee Girl was at a dinner the other night—I'm just beginning to go to dinners—where we had lots of fun trying to win a prize that was offered for the best thing that was said between the oysters and the cheese.

Of course we were all unusually stupid. That goes without saying. But we set a graphophone nearby and this is the result—some of the pearls that dropped from our lips:

If Pharaoh's daughter had lived in a flat she'd have gotten over her dad for hunting among the bulrushes.

A man dislikes to have any woman but his wife think that he is really as noble as he looks. When a man tells you he's known a girl since she was knee high, it's intended to stand for a great deal.

The poet who said it was always sunrise somewhere never knew what it was to see pink monkeys and purple cats beckoning to him from

the foot rail of the bed the morning after a party.

Unkissed kisses, they say, are the sweetest; but, then, how in the world is any one going to prove it?

Since sudden hips went out of fashion you can get excisor for a song.

Men abhor tight-lacing, but they hate to have to use the two-arm football strangle-hold to get around a girl just the same.

A married man's first love affair is always the most serious.

Grass widows prefer to make their hay while the sun shines.

A man who hesitates when his wife asks him for the price of a new hat is lost.

Not so bad, are they?

The Chicago *Herald* has accused me of shocking folks in this column; but then he of course, it was a man, good-looking and possessed of many noble qualities, I am quite sure) threw me a few bouquets, too. That's why I am reproducing it. You'd never have heard of it if it had been a roast.

There's a little girl writing for THE DRAMATIC MIRROR—or she ought to be little, and snub-nosed, and pretty and pert—who is making one part of that paper almost as bright as it used to be years ago, before the "Giddy Gusher" said good-bye and left us staring blankly at the page that could never be quite the same again. This particular young person—for she must be young—calls herself "The Matinee Girl," and mayhap you've met her. If not, and you enjoy the rare experience of chatting with a woman who really possesses a sense of humor, it would not be amiss to buy an occasional Mirror. If you happen to be a prurient prude, perhaps she'll shock you now and again; but a shock or two applied to the spine is said to be beneficial to all ages and conditions of men.

This man, who possesses a rare acumen, makes only one mistake—that about the nose, which happens to be pure Grecian, but with that exception the description is—well, pretty fair!

The great trouble with a lot of us is that we don't know we are alive. Funny things bring this into notice every day. The daily papers are filled with accounts of people endeavoring to shuffle off their mortal coils without waiting for the proper cue.

I always think of what Mr. Ingersoll said on this subject. I've quoted it here many times before, but it brings out the idea so forcibly, as nothing else could do.

He said that if people realized that they were alive, Broadway would be filled with a hooting, shouting, cheering mob. They would appreciate the wonderful gift of life. Few of us do, except college boys, and we call them Indians because they whoop and yell and tear things up a little when they have a good time.

I know a little girl—with a curl—and a nice little flat—and a position in a stock company here in town who ought to be the happiest mortal on this earth.

But she isn't. She makes herself unhappy longing for things—everything she hasn't got she thinks is the most desirable to have. If you gave her the Waldorf she'd cry for the Holland House. That's the kind of a girl she is. She is not satisfied with her profession, her looks, her clothes, her sweethearts—nothing seems to be quite up to the mark. I tell her it's her liver.

I called in to see her the other afternoon. It was one of those dismal days, rainy and cold and murky. You know the kind? I knew she'd be in dandy humor.

Her little parlor was as cosy as a Lyceum stage setting. There were violets from the night before and roses and books and an open fire and a canary and a box of candy and a tea kettle. What more could a girl want?

She stood looking out on the street. "It's all dead and sodden," she said, "like my life! There's not a rift in the clouds anywhere to let a bit of blue shine through!"

She always talks like this, just as though it were a play. I saw she was picturing herself as a caged bird beating its wings against the bars. That's another of hers.

"Did you get those tabloids I told you about?" I asked her. "Two in water before meals and then be well shaken?"

"It's not that," she said; "I'm bored with the evenness of living. This stage life is such an imitation! There's nothing real in it. I want to live real life. I want to love and hate and all that in reality. I want to enjoy and suffer—not to act things all the time!"

"Well, why don't you?" I said, just like that.

"There's a woman across the way," she said, "in that little stone house with the high stoop. She has a husband and two little children, and she seems so happy and jolly, and she's always bustling about and they go off on picnics and spree together. It's a lovely existence. She is a happy woman."

"That's because she makes herself happy!" I said. "Some girls would sit and mope and make themselves and their husbands so miserable that life would be a great big blot. We make our own lives. Lots of little shop-girls up in chilly hall-rooms idealize their lives. They never know how miserable they are. They know they are alive!"

"But this woman across the way," she said, "has everything. She's not playing with paper dolls, as you and I are. I haven't seen her for two or three days! I suppose she's away somewhere."

Just then a wagon turned the corner. It was one of those big, shiny, awful looking wagons that need no label. It silenced us somehow as we watched. It stopped before the house across the way.

And from the front seat a brisk business-like man jumped down and with an assistant began to unload all the awful paraphernalia of death. And when the door opened there stood a pale faced man with two little children hanging to his knees. The happy little woman across the way was gone.

And the girl I know turned away from the window with a shiver and began to cry on my shoulder.

MR. LEROYLE SETS AN EXAMPLE.

Stage-Manager James J. Boyd, with Hennessy Leroyle in Other People's Money, reports the following illustrious instance of the potency of an actor's example: Down at Jackson, Miss., the other day, a typical Southern boy was privileged to view the performance from the first entrance.

In the first act of Other People's Money it is Mr. Leroyle's business to smoke a cigarette, and he had no sooner lighted said cigarette on this occasion than the Southern youth produced a similar tobacco roll, lighted it, and



MRS. LANGTRY.

began to puff away contentedly. Mr. Boyd promptly protested, explaining that he permitted no one to smoke on the stage during a performance. The youth looked up surprised and pointed at Mr. Leroyle.

"Well, sah," said he politely, "the gemman on the stage, sah, is smokin', sah!"

This setting of examples is a serious business.

MAUDE WINTER.

Maude Winter, who is pictured on the first page of this issue, is a young actress who in a few years has made her way to public recognition through unquestioned dramatic ability and the intelligent appreciation of every character she has played. Her professional work has been compared to that of Maude Adams and Annie Russell. She combines the emotional and dramatic qualities of the former with the ingenuousness and sparkle of the latter. Miss Winter is a native of California, and made her first Eastern appearance as an ingenue in Howard P. Taylor's war drama, Maine and Georgia. Subsequently she was engaged to accompany Rose Coghlan, Maurice Barrymore, Henry E. Dixey and other well-known players on a Western tour, in which she scored successes as Maria in Twelfth Night, Audrey in As You Like It, and other important roles. She afterward made a second visit to the coast, under management of August Daly, achieving additional distinction as Titania and Oberon and in other Shakespearean characters. Returning to New York, she was intrusted with the emotional lead in Society Shadows, which first brought her to the attention of David Belasco, under whose management she is now, supporting Mrs. Leslie Carter in Zaza, with which play she goes to Europe in early Spring. Prior to this engagement she played with pronounced success the part of Miranda Higgins in The Village Postmaster during its New York run last season. Few ladies in the same time have made such progress, professional and social, as this accomplished young actress. Miss Winter is the daughter of Mrs. Beaumont Packard, the popular dramatic agent.

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THE MATINEE GIRL.

Olive May's suit against her divorced husband, Henry Guy Carleton, to prove that he made a gift to her of his play, The Butterflies, was dismissed on Jan. 30 in the Supreme Court. The Justice declared that a letter shown as proof of the plaintiff's case did not indicate an absolute gift of the play.

Harry Askin filed a petition in bankruptcy in Boston on Jan. 30, with liabilities of \$27,000.

George W. Lederer has secured the American rights to the new London Gaiety musical comedy, The Messenger Boy, for presentation next season at the Casino.

Mrs. Hubert Wilke pluckily frightened away a burglar, who sought to ransack her home at Tonkers, N. Y., on Jan. 29.

Two bulldogs, belonging to Nat C. Goodwin, engaged in terrific combat in Mr. Goodwin's dressing-room at the Knickerbocker Theatre one day last week, chewing up among other things the manuscript of The Cowboy and the Lady.

Oscar Handler, of Remsenville the Maine (Westen), who was left behind at Portland, Ore., recently rejoined the company in Denver, Feb. 4.

Provo, U. S., on Jan. 26, Manager Charles H. Haystead, of the company, was the honored guest at a reception at the residence of S. J. Jones, the local manager.

Elson Hommel, business-manager of the Corso Payton Stock company, was initiated by the Bangor, Me., Elks on Jan. 15.

Some of the daily newspapers waxed greatly excited one day last week about a will for \$60,000 found in Broadway. The extraordinary document turned out to be the property will that Nat C. Goodwin had used in An American Citizen, and which Manager George J. Appleton, it is said, must have lost in the street.

Gladys Van and La Belle Nadine, of A Rag Time Reception, were overcome by leaking gas in a hotel room at Atlantic City, N. J., last week, and might have been killed but for the timely arrival of a hotel clerk, who detected the escaping gas and forced the room door.

Rilla Blanchard Ward, with Murray and Mack, and Ernest Weyle, non-professional, were married in Denver, Col., on Jan. 25.

The students of Wisconsin University attended in a body when Belle Archer played A Contented Woman at the Fuller Opera House, Madison, Wis., on Jan. 29, and gave a beautiful rose bouquet and cardinal pennant to the pretty star. Miss Archer met the Varsity eleven at the last Wisconsin-Yale football game, and has sent a telegraphic word of cheer before every game they have played since. The students regard her a sort of patron saint of the University, and their enthusiasm about her amounts nearly to adoration.

Amanda Fairis will be examined in this city to-day (Tuesday) in supplementary proceedings brought by Mollie O'Hara, dressmaker, who claims that Miss Fairis owes her \$500 under judgment already found.

The residence of the late Augustin Daly, at 14 West Fiftieth Street, in this city, was sold last week to a citizen, who means to remodel the residence and make it his home.

Henry Jewett may reappear next season as a star in The Choir Invisible, under management of Liebler and Company.

Mrs. Neil Burgess was discharged in bankruptcy in this city last week. Her liabilities had been placed at \$93,578.

Fitz and Webster have five attractions this season, A Breezy Time (two companies), The Girl from Chili, A Woman in the Case, and McCarthy's Mishaps.

Lillian Homer, a cousin of Admiral Dewey, is studying for the stage. Miss Homer is also related to Eva Williams, of Williams and Tucker.

George Dean Spaulding and F. H. Kent joined Rockwell's Dramatic company at Rockwell, Me., on Feb. 5, to introduce their specialties. Briggs and Payne resigned from the company on Feb. 3, because of illness, after a successful engagement of four months.

Jane Courthope, recently resigned from Robert B. Mantell's company, is in this city, and will soon undergo a surgical operation.

Elmer Walters and Theresa Belmont, of Side Tracked (Westerns), were married on Jan. 24, at Ottumwa, Ia.

Agnes Wallace Villa will soon produce a new play by Phineas G. McLean, now appearing with her in The World Against Her.

Fanny Bloodgood is ill and has decided to rest for a time at least. Edith Murillo has succeeded her as Adora in The Evil Eye. Mr. and Mrs. Theo. Westman (Lily Wren) closed with The Evil Eye last week.

A. H. Wilson, the German dialect comedian, now successful in The Evil Eye, will be starred next season by Charles H. Yale and Sidney R. Hills in a romantic comedy.

IN OTHER CITIES.

SAN FRANCISCO.

A great many people are talking about *In Paradise*, the French farce presented at the California 21 by the Frawley co. Ever since the return of Timothy Daniel, of that ilk, to the Pacific Coast, he has treated his audiences to lugubrious melodrama. Heavy villains, impossible heroes, watery-eyed heroines and the like, from week to week, expensive samples of what Walter Monroe gave his patrons at the Grand at small cost for years. The result has been that Frawley did not draw the kind of audience that gives him the best on from visit. Now, however, he has cast off the spell of misery, and once more there is sunshine. That the farce went well goes without saying. Theodore Hamilton surprised his greatest admirers by the lightness of touch and bonhomie that he threw into the part of Gressillion, the old one. Amory and Byrne played Pontificat and Delacroix, and were quite happy in their roles. Walter Shaw was an articulate Baron Ferdinand. Mary Van Buren was really brilliant as Rosalie. In *Paradise* went so well that it will be kept on another week.

The row among the three Marys of the Frawley co. has come to an end. The self-consciousness of Mary Scott (Mrs. Neville Castle), who proclaimed herself a "born lady" by way of contrast to the acquired gentility of Mary Van Buren and Mary Hampton, has passed almost unchallenged. Mary Van Buren has taken her place as leading woman, and Mary Hampton has resigned. She expressed dissatisfaction, and in consequence, received one of those diplomatic, delicately-worded epistles for which the Frawley management is remarkable. So the stately Mary goes, and in her place comes Keith Wakeman, one of the many Californians who have achieved a great reputation in the East. The term of the Frawley engagement at the California is, as yet, indefinite.

The James-Kidder-Hanford combination at the California is still drawing big houses. Week 22-27 the bill included: *The School for Scandal*, *Macbeth*, and *Winter's Tale*. *The Rivals*, *Othello*, *The Winter's Tale*, *The School for Scandal*, and *Macbeth* will be given. The Bostonians 5.

Lord Chumley proved a profitable attraction at the Alcazar Jan. 22-28. Ernest Hastings was sufficiently entertaining in the title-role. *Peaceful Valley* 20-3.

The Idol's Eye still goes strong at the Tivoli, and will be kept on a while longer. *Manila Bound*, new opera and an adaptation from the French of *A Voyage to China*, is all follow.

Monroe presented a picturesque revival of *The Queen's Lace Handkerchief* at the Grand Jan. 22. Tom Perse, Edith Mason, William Bunn, Winfred Goff, Arthur Wooley, and Hattie Bell Ladd filled the most important roles with success. *Boccaccio* 29.

Large audiences greeted *At Gay Coney Island* Jan. 22 at the Alhambra. The usual more or less eccentric variety show. *His Better Half* 29.

FRED. S. MYRTLE.

MILWAUKEE.

Herbert Kelcey and Ethel Shannon appeared at the Davidson Jan. 20-31 in *The Moth and the Flame* to good houses. The play was received with the same favor that was accorded it upon its first production in this city last season. The interpretation is excellent, and the performance created general satisfaction and applause. Ethel Winton, Charles Stedman, William Boag, and Harry M. Blake offered finished portraiture, and Mr. Kelcey and Miss Shannon were warmly welcomed. Toll Guy Inn 1-3. Mile. Fif 4-7.

Melodrama is a new departure for the Alhambra, but Manager Miller has cause to be satisfied with the experiment. Judging from the large and enthusiastic audience which attended the opening, to witness the performance of *The Little Vagabond*, a comparatively new comedy, the audience was well pleased with the presentation of the play in a most commendable manner. Those who had seen Mildred Holland in the role of Fan-Fan were surprised and delighted with the very clever and realistic impersonation of the character offered by Neva Harrison, whose work has been widely praised. Bengie Harrison was excellent as Claude, and Barbara Douglas was a pleasing sympathetic actress. Of the others, Arthur Coghill and Dan Le Barre did well. The scenery showed the marks of time, but was otherwise equal to the occasion, and the performance brought forth many rounds of applause. Devil's Auction 4-10.

An eager and enthusiastic audience welcomed the return of *Through the Breakers* at the Bijou 28, and that the admirers of thrilling melodrama were present in force was attested by the storms of applause which followed each exciting climax. In this memorable production, full of imagination, there were special effects and striking scenes. Fanny Terry, J. Haz Caesar, Francis Gheen, Joseph P. Keefe, and Sol Aiken present the leading roles in a pleasing manner, and the picturesque scenes added much to the general excellence of the performance. *The Sorrows of Satan* 4-10.

A magnificent production of *The Merchant of Venice* was given at the Academy 25 before a crowded house. No cast or troupe had been equal to Manager Than's house and Stage-Doctor Paulding in the preparation of the play, and the performance was a dazzling surprise, even to the warmest and most confident admirers of the Thanhouser co. The admirable stage-management of Frederick Paulding deserves unlimited praise, as does his intellectual and scholarly portrayal of Shylock. Eugene Moore, a fine delineator of Shakespearean roles, gave a superb performance as Roderigo. John Dunn, vaudeville player, Ainsdale with dignity and weight, and Eva Taylor enacted Portia with intelligence and a keen appreciation of her task. The Duke of William Verance and the Nerissa of Julia Blane call for special mention, and unusually good portraiture were rendered by Edgar Baume as Gratiano, R. C. Chamberlin as Launcelot, Donald Bowles as Lorenzo, Samuel Lewis as Solanio, Lucas Noble as Laertes, and Frances Whitehouse as Jessica. Samson as Lear, and the stage director, is entitled to much credit for the able manner in which he carried out the duties which involved upon him, and Thomas Neville, the scenic artist, won praise for the gorgeous settings, which would compare with the best in the land. The entire production was a complete triumph for the Thanhouser co., and it was regarded by the man who saw the performance. Turned Up 5-10.

The concert tendered to Theodore Schroeder, the very popular Milwaukee baritone, was a pronounced success, and a most select and representative audience was present. Mr. Schroeder's fine voice was heard in several well chosen selections in English and German, and the balance of the programme was contributed by prominent talent. A cordial reception was given the recipient of the complimentary entertainment, who has announced his intention of leaving very soon for Italy to study, with a view to entering grand opera.

Paderewski will appear in one recital at the Palat Theatre 1.

CLAUDE L. N. NORRIE.

PITTSBURG.

Pheno is being presented at the Alvin Jan. 29-3. Odette Tyler has the title-role. The co. is a mediocre one, and the audiences have failed to discover any redeeming qualities in the play. Julia Arthur 5-10.

Judging by the large and enthusiastic houses at the Bijou 20-3 *Show Acme* has lost none of its popularity. This is the seventh season it has been seen in Pittsburgh. The scenery is practically a reproduction of that used by James A. Herne; the light and house and storm scenes being especially good. Charles G. Craig takes the part of Uncle Nat Berry very ably. There are a number of the same people in the cast that were with Mr. Herne, including Mrs. Martin, Mrs. Martin Berry, and Charles E. Fisher as Joel Gates. The co. on the whole is capable and painstaking, and fully merits the success it is enjoying. A feature of the musical programme is the violin solo by Director Emil O. Wolf. With two special performers, Frank Clements, Jr., an organist, and Rudolph Knappa, a harpist, he gives a highly artistic rendition of Handel's "Largo." He has been obliged to respond to numerous calls for him. *Widow* 2-3.

The Grand Opera House Stock co. is producing *The Fatal Card* with great success. James E. Wilson takes the part of George Forrester, afterward Marable, in a highly satisfactory manner. Edward Pollock showed unusual strength in his handling of the part of Jim Dixon, the sub-villain. Fred McManus as Merlewood, Henrietta Crosman as Margaret Marple, and Anna Austin and Joseph Woodburn as O'Flynn, portrayed these characters in a way that left nothing to be desired. Marion Ballou as Cecile Austin and Thomas W. Ross as Harry Burgess contribute a laughable sketch of youthful love-making, in which they are able to sustain. Eleanor Carey as Penelope Austin. The scenery is beautiful, and the working of the laboratory by an explosion in the last scene is done well. *Prayer* 5-10.

A piano recital was given at the Pittsburgh Conservatory of Music 27 by Santiago Monguia. The Pittsburgh Orchestra gave the first of a series of four concerts at Carnegie Music Hall, Allegheny, 29. Eliza C. Kell, soprano, was the soloist. The orchestra also gave a concert at Carnegie Music Hall, Pittsburgh, 30, supplemented by Eliza C. Kell and C. C. Garrison. Leonora Jackson, ballerina, will be the soloist at the next weekly concert 2-3.

The sixth annual ball of theatrical attaches will be given in Old Turner Hall 2.

L. W. MENDENHALL.

KANSAS CITY.

The shades of tragedy hung thickly around the Opera House Jan. 29-3, when Blanche Walsh and Melbourne Macdowell appeared in *Glimmer, Glare*.

Tessa, *Cleopatra*, and *Fedora*. *Children of the Ghetto* 12-14. The heavy thunders of melodrama jarred the atmosphere in the vicinity of the Grand Opera House 25-2, when the villain and others prominent in the big production of *The White Heather* had full swing. Rose Corbinian, as Lady Janet, gave a delightful characterization with the comedy and emotional scenes properly adjusted. John T. Sullivan as Lord Angus was strong and convincing. A big cast supported them, and made of the finest scenery of the season. The diving scene was most realistic. *The Heart of Maryland* 4-10.

Another thrilling melodrama was the attraction at the Auditorium 24-3, the production being *The Great Diamond Robbery*. Wright Huntington as the ubiquitous detective was most amusing, and Jane Kenmark as the adventuress gave another of those splendid performances that prove the finished artist. Gertrude Berkley in the character parts of Major Rosenbaum also gave a vivid impersonation, and the rest of the parts were well distributed. Mr. Barnes of New York 4-10.

A delightful concert at Lyceum Hall 20 introduced Daisy Dowden, a soprano of beautiful voice and excellent method. Rudolph King, the best of local pianists, and Francois Boucher, the violinist, delighted the spectators. The attendance was large and enthusiastic.

Ground will soon be broken for the new Standard Theatre to be erected at Twelfth and Central Streets. A hotel will probably be built in connection with the theatre.

The market was being short on live fish for the tank scene in *The White Heather*. Manager Judah of the Grand ventured forth with seafaring overcoat and fisherman's cap, and came in the ice of a lake not far from town and secured the necessary denizens of the deep for the production.

The Philharmonic concert at the Coates House 28 was enjoyed by a big audience. Cornelia Appy, a delightful cello player, was enthusiastically received. Mildred Langworth, a sweet soprano, was favorably received.

FRANK B. WILCOX.

PROVIDENCE.

Mrs. Leslie Carter presented *Zaza* at the Providence Opera House Jan. 29-3. James A. Herne in *Sag Harbor* 5-10.

Shannon of the Sixth had a good presentation at the Empire 29-3. W. H. Power headed the co. which also included W. T. Nelson, R. J. Johnson, F. J. Gorman, Anthony Andre, Ernest Woodward, Jewell Verner, and others.

The Boston Symphony Orchestra appeared before a large audience at Infantry Hall 30. Agnes Jansen was the soloist.

The performance of Parker's "Hora Novissima" by the Arion Club is announced for Feb. 27. Dr. Jordan has been rehearsing this work for some time, and the soloists engaged are Carrie Doty Spooner, soprano; Dorothy Miller, contralto; Fred Martin, bass; William H. Riddle, tenor.

An unknown man has been about town the past week disposing of fake tickets for seats at the Providence Opera House. They were tickets with coupon to be exchanged for balcony seats at the box-office, and had been sold for \$1. The tickets are headed "Special Complimentary," and bear the name of "A. Carroll." Several of these tickets were presented at the box-office, but were not used.

After a long time has elapsed since I last spoke of Providence, having a new theatre, it is now rumored that we are to have another ready for next season, which will be devoted to stock productions. The house will present only royalty plays and popular price will prevail. It is stated that ground has been secured and plans are now being completed.

The Italian Dramatic Society of the city presented *Il Diavolo in Poco Ti M'Ho Voglio* 29.

A magician and his manager represented to the manager of one of the local theatres that he could perform great things, including the ringing of any church bell in the city at any given time. He was to demonstrate this before the management and newspaper men at the theatre evening 30, after the regular performance. For more than an hour he did a number of tricks more or less odd. It was getting late, and the manager was anxious to get the audience ready for the "bell trick." To the great surprise of all, the manager of the magician said he did not understand that the bells were to be rung at the private exhibition. "It is a trick of such magnitude," said he, "that we can only do this under contract."

HOWARD C. RIPLEY.

ST. PAUL.

Brown's in Town, with Author Mark Swan in the title-role, assisted by a clever co., under the direction of Delcher and Hennessy, presented this lively farce-comedy at the Metropolitan Opera House 25-27 to good houses. Mark Swan handled the part of Dick Preston, after Brown, with some success, and was ably assisted in closer comedy work.

James Hall as Suzanne Dure, Miss Hall possesses a sweet, clear voice and her singing won appreciative applause and hearty encores. Maudie Truskowitz was attractive and pleasing as Letty. Monica Lee was decidedly good as Freda von Hollenbeck. Fannie Midgley as Primrose, Charles Horn as Alie Preston, and Webster Cullison as Arthur Howard did acceptable work. G. H. Evans gave a series of clever situations and whirling solos. *Hearts of Oak* was produced by an excellent co. 28-31. The production is carefully staged, the scenery is beautifully realistic. E. P. Sullivan's Terry Dennis is a strong and meritorious portrayal, especially impressive in the fourth and fifth acts, that won for him merited recognition. Nat D. Jones as Owen Garroway, and Thomas M. Hunter as Uncle Dave, an excellent character work. James Horn as Donnell does justice to this part. Edna Morrison as Chrystal, the sweetheart, is the role interesting. Aunt Retsey was ably presented by Marie Adair. *The Tawdry of Elliott* Eunice Euneling was well taken. In the role of Little Chrystal, Margaret Cecil is a delight. She is a child actress of marked merit. The moving pictures of the Passion Play, presented at a series of matinees at this theatre during the past week, met with success, and the series will be continued 29-31. Mile. Fif 4-7.

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Fulgura's European-American Stars gave an excellent vaudville entertainment at the Grand Opera House 28-3, opening to a full house. The Hunting Trio met with pronounced favor. Barnes and Sisson are decidedly clever. Little Fred and his trained animal made a big hit. Billy Van is a host in himself. Mr. and Mrs. Arthur Sison give a pleasing and amusing act. The girls at Back Home, The Brothers Forrest gave a wonderful acrobatic musical act. Josephine Gasman and her funny pickaninnies scored a hit. Miss Gammon is very popular in St. Paul. Cook and Clinton did some marvelous shooting with the rifle. Through the Black Hole 3-14.

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Remember the Maine, with its sensational scenic effects and stirring war incidents, is playing to packed houses at the Royal 29-3. Finnigan's Ball 5-7.

W. A. TREMAYNE.

JERSEY CITY.

The Village Postmaster began a return engagement at the Academy of Music Jan. 28-3 to good houses. The co. is the same that gave some admirable performances here in the season. Archie Bond and James Bradbury are the central features. The Four Rosay Sisters play violin in act two, and release three and four encores at each performance.

Hilliard 3-10. Little Lord Fauntleroy 12-17.

The Great Train Robbery, a thrilling drama, was at the Bijou Theatre 29-3, to excellent business. The play is acted by a fair co. Frank Kilmer in the leads was well liked. Thomas J. Quinn as Broncho Joe was excellent. Robert Mack as Quinton Flynn and his wife, H. B. Williams as the Jay, and William J. Hoyt as the Dutchman, were good; and Frank O'Brien as the tramp was the hit of the performance. Lillian Harvey as the ingenue and Florence Lytle in the leads were very good. Good and pleasant were introduced by H. B. Williams, M. T. Lewis, Minnie Daly, and Bobby Mack, and Frank O'Brien. On the Stroke of Twelve 5-10.

The Elk held a successful old clothes social 28. Business 22-27. Academy, very good; Bijou, big; Bijou, fine.

The Fiske Jubilee Singers gave a concert here 1.

Daniel Sully was to have been the attraction at the Academy of Music 3-10, but accepted time in Boston.

Manager Jenkins has booked Kelly's Kids for a tour in March at a local theatre.

Emile Maynard will probably be seen, professional, for the first time here when Little Lord Fauntleroy is put on at the Academy of Music. Miss Maynard is the wife of Manager George W. Simmons.

WALTER S. SMITH.

MINNEAPOLIS.

At the Metropolitan Theatre because she loved him so was given Jan. 25-27. Mile. Fif was presented 29. The opening night marked the four hundredth performance of Shannon. She was given as souvenirs. Miss Shannon has been a member of the co. since its organization, and her work throughout has been worthy of much commendation. Her role this week has only added to laurels already won. J. Harry Kolker and Cecile Macy were seen to excellent advantage in *Frou Frou* and *Thomas Reynolds*, usually cast in juvenile roles, took the part of an old man in its greatest credit. She also gave much to the gratification of the audience. Business good. *She Stoops to Conquer* 5-10.

The Jeffries-Sharkey fight pictures held the stage at English's 26-31, fair sized audience being in attendance. Sir Henry Irving and Ellen Terry 2-3. In the Merchant of Venice, 26-27. The City of New York 1-3. City Sports 8-10. Bowery Burlesques 12-14. J. B. DAVIS.

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TO CORRESPONDENTS.

Monday, Feb. 12, Lincoln Day, being a holiday in New York State, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date Feb. 17. Correspondents therefore are requested to forward the letters that ordinarily would reach this office on Thursday and Friday, Feb. 8 and 9, at least twenty-four hours earlier than usual.

CORRESPONDENCE

ALABAMA.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): Barlow Brothers' Minstrels Jan. 24; large audience; performance good. Phil W. and Nettie Peters Comedy co. 25; small but pleased audiences.—ITEM: Messrs. John H. Donahue and R. H. Burdett entertained their Elk brothers of the Peters Comedy co. at a "Goose Supper" 26.—Joseph Chambers, son of Mr. Morgan Chambers, is now assistant manager of the Opera House. He has patented a new reserved seat board that has been highly popular.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. S. Dunn, manager): Primrose and Dockstader's Minstrels to the largest house of the season Jan. 24; fine performance. A Runaway Girl 5. The Evil Eye 7. Stuart Robson & Jack and the Beanstalk 10. Olympia Opera co. 12-14. West's Minstrels 15. William O'Neill 16. James O'Neill 17.—AUDITORIUM (Ben G. Thelin, manager): A Jay from Jayville 18. Large audience 26; 27; performance fair. West's Minstrels 2, 8. Murray Comedy co. 5. Woodward-Warren co. 12-17.

MONTGOMERY.—McDONALD'S THEATRE (G. P. McDonald, manager): Nashville Students and Gideon's Minstrels to crowded house Jan. 20. A Jay from Jayville to large audiences 26, 27.—THEATRE (G. E. Bircher and Brother, managers): A crowded house greeted Primrose and Dockstader's Minstrels 23. A Runaway Girl 25. Packard Opera co. opened for a week 29, presenting the Mascot and The Chimes of Normandy to good business.

MOBILE.—THEATRE (J. Tannebaum, manager; Jeffries-Sharkey fight pictures Jan. 20. Primrose and Dockstader's Minstrels 24; immense success. George Primrose and Leo Dockstader and Leo Sulz were the favorite. Joshua Simpkins 24; large patronage planned. A Runaway Girl 26, 27. Olympia Opera co. 28-3.

DECATUR.—ECHO'S OPERA HOUSE (T. P. Littlejohn, manager): A Jay from Jayville Jan. 25; poor performance; fair house. Robson Theatre co. opened for three nights with Cast Adrift to good houses 29. The Inventor 30. Camille 31. Scott's Minstrels 1.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Mahara's Minstrels Jan. 21; poor performance; good business. Joshua Simpkins 6. Jack and the Beanstalk 8.

SHEFFIELD.—OPERA HOUSE (Harry Elmore, manager): A Jay from Jayville Jan. 25; good house; performance fair. Faust 14. Fanchon 16.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): Black Crook co. Jan. 27. The Christian 29. A Hot Old Time 31. Flimigan's Ball 6.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Black Crook co. Jan. 20. The Christian 30.

ARKANSAS.

JONESBORO.—MALONE THEATRE (W.H. Malone, manager): Other People's Money Jan. 23; good performance and house. Scott's Minstrels 25; small house; mixed audience. Two Merry Tramps 28. Go-Won-Go Mohawk 1.

LITTLE ROCK.—CAPITOL THEATRE (E. S. Hamilton, manager): A Colonial Girl Jan. 22. Two Merry Tramps 26; small house; performance vulgar. Zane 27. A Green-Eyed Monster 29. The Three Musketeers 31.

HELENA.—GRAND OPERA HOUSE (Newman and Elmer, managers): Two Merry Tramps Jan. 24; poor performance; fair house. Labadie's Faust 20. Under the Dome 21.

FORT SMITH.—TILLER THEATRE (George Tillier, manager): Zane Jan. 20. A Green-Eyed Monster 1. Bella Pringle co. 5-10.

PRESOCATE.—GREENON OPERA HOUSE (W. B. Wolfe, manager): Dark.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotholm, Marx and Co., managers): Emma Nevada in concert Jan. 23; large audience. Madame Nevada was assisted by Louis Hirschberg and Selden Pratt.—DEVET THEATRE (Lander Stevens and Frank Stevens): Grand Opera co. drew large house 23. In Maloney's Wedding 24. Mrs. Stevens as Maloney was at his best, while other work was done by Lander Stevens, Gracie Plaisted, and Fanny Gillette. Uncle Bob 24.

LOS ANGELES.—THEATRE (H. C. Watt, manager): An exceptionally fine production of The Christian drew heavily Jan. 25-27. Lee, hypnotist 28.—MORISON-BURBANK THEATRE (Oliver Morison, manager): Grau Opera co. in enviable presentation of The Mikado and Said Pasha 21-27. Paul Jones, La Perichole, and The Gondoliers 28-3.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Pick, manager): The Christian to G. R. 20, 21; fair business; performances, Mr. Fisher of Paris 20, 21; fair business; performances fair. Emma Nevada to her best; but amiable audience 24. The Pirates of Penzance 26, 28; good business.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Geneva Johnson-Rishon Jan. 26 in concert; full house; audience pleased. His Better Half 9. Ellerton co. 12-17.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Effie Elmer in The Christian Jan. 20; enthusiastic audience; receipts \$12,000. A Hot Old Time 22 closed. Ellerton co. 20-3.

SAN BERNARDINO.—OPERA HOUSE (Martha Klinke, manager): The Christian Jan. 22; large and enthusiastic audience. A Hot Old Time 26; good house; performance fair.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Emma Nevada in concert to S. R. O. Jan. 26.—AUDITORIUM THEATRE: Dark.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. E. McCarthy, manager): Morrison's Faust to big houses Jan. 23. Otis Skinner 21. Murray and Mack 2. Who is Who 4. Walsh-McDowell co. 11, 12. Sowing the Wind 15. Richards and Pringle's Minstrels 18.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): His Better Half Jan. 19; good business; performance good. Remember the Maine 20; good business; performance good. McCarthy's Mishaps 22. Morrison's Faust 2.

PUERTO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Black Patti's Troubadours Jan. 23; good business. Who is Who 26; S. R. O. Morrison's Faust 27; crowded house.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Remember the Maine Jan. 27; fair performance; poor house. Faust 2. Who is Who 6. Sowing the Wind 12. Richards and Pringle's Minstrels 21.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Who is Who Jan. 2; pleased a good house. A Hot Old Time 27.

QUINCY.—WRIGHT'S OPERA HOUSE (Dave Prause, manager): McCarthy's Mishaps Jan. 24, 25; poor business.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Fred Emerson Brooks Jan. 25; large house. Otis Skinner 2.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Annie Bissell in Miss Hobbs Jan. 26. The Girl from Maxim's 27. The Dairy Farm gave three hours' enjoyment to good sized audiences 28, 29. It was a treat after a deluge of French farces and absurd musical comedies. The theme is old, but delightful. The best work was done by the author. Eleanor Brown, J. C. Clark, Waithe, Grace Hockings, Charles Hardinge, and M. M. Murray. The Royal Box 1. His Excellency the Governor 8. Soupe's Band 5. James K. Hackett 6. Symphony Concert 8. Sarah Cowell Le Moyne 9, 10. The Rounders 12. Mrs. Leslie Carter

15-17. Elsie's Concert 26 crowded the theatre to the doors. The soloists, local and out of town talent, were excellent, and the work of the large orchestra, under Mr. Flechtie, the Hyperion leader, was delightful. NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): W. H. Dunn, assistant manager: A Man of Mystery to top-heavy houses 25-27. The stage settings were effective, and the co. competent. May E. Cunard, Lillian Ames, Marie Leslie, Van Kindie, and Jerome Keanan were deserving of special mention. Ellie Akerstrom in My Mother-in-Law filled the house 29, 30. It was Miss Akerstrom's first appearance for both some time and her friends were out in force for both performances. The support was well selected, and the acting and costumes elaborate. Dad in Harness 21 stayed in the fair houses; audiences pleased. Otis B. Thayer in the lead is ably assisted by Beatrice McKenzie, Florence Elliott, Kenneth Lee, and Richard Sherman. Stetson's U. T. C. 1-3. All the Comforts of Home 5-7. Across the Pacific 15-17.—ITEM: Mrs. Le Moyne, who stars in her stellar role in this city, her old home 10. Max G. B. Bunnell gave a well played Padorewski will play a return at the Weymouth in the near future. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Stetson's U. T. C. Jan. 26, 27, drew fairly. His Excellency the Governor 28. The Royal Box 30 scored a success, and was well patronized. Andrew Robson enacted the part of Clarence cleverly. Field's Minstrels drew large audiences 31. The Inventor 2. Way Down East 22. Miss Stock co. 5-10. HARTFORD HOME.—HOME (Gordon and Graves, managers): Social Maid 25-28; good business. Johnson, Davenport and Lovella did a funny act. Imperial Burlesques 21-22; gave a good clean bill to good houses. Chatanooga 1-3. Royal Burlesques 5-7.—ITEM: The "Courant" of I had an interesting interview with Musical Dale. On account of the illness and death of his mother, he canceled his engagement abroad, and has remained at his home here all winter. He will open San Francisco next month, later will appear in Australia.—A letter from Frank Lawton, from Paris, where he is taking a short rest, states that he is soon to return to London to fill an engagement of eighteen weeks at the principal music hall there.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward Smith, manager): Shannon of the Sixth was a very meritorious attraction Jan. 25-27 and had full houses. Miss Stock co. opened 29 for a week in The White Squadron, with An Actor's Romance. Miss The Land of the Midnight Sun, The Police Patrol, The District of Light, and The Midnight Alarm to follow; good business. Wine, Women and Song 5-7. Royal Burlesques 8-10.—PARK CITY THEATRE (G. R. Bunnell, lessee; W. L. Rowland, manager): Children of the Ghetto pleased a good house 25. The Girl from Maxim's 26. The Dairy Farm gave satisfaction 29 to a big house. Ellie Akerstrom in My Mother-in-Law 31. The Inventor 2. The Royal Box 2. Miss Stock co. 5-10. All the Comforts of Home 9, 10. W. P. HOPKINS.

NEW BRITAIN.—BURGWIN LYCEUM (Gilbert and Lynch, managers): Frankie Carpenter co. finished a week Jan. 27 to fair business. The Royal Box 28 met with hearty approval from a fair audience. Way Down East 31 to capacity and well pleased. The Dairy Farm 1 had good patronage and was received with much enthusiasm. Friends, Northern Lights, and the Land of the Midnight Sun, Wolford-Sheridan Stock co. 5-10.

SOUTH NORWALK.—HOTEL HOTEL'S THEATRE (J. M. Hoyt, manager): Stetson's U. T. C. Jan. 25; good audiences; the old play was fairly well acted and mounted, and the specialties introduced were entertaining. The Dairy Farm 29 drew moderate audience, who should have larger for this latest addition to the list of country dramas is very good, and was interpreted by an excellent co., including the author, Eleanor Moran. Way Down East to S. R. O. 29; the road co. is in every respect a fine one, and compares favorably with the original cast, and the scenery and effects are of the best. Al. Field's Minstrels 2.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Stetson's U. T. C. Jan. 25; good audiences; the old play was fairly well acted and mounted, and the specialties introduced were entertaining. The Dairy Farm 29 drew moderate audience, who should have larger for this latest addition to the list of country dramas is very good, and was interpreted by an excellent co., including the author, Eleanor Moran. Way Down East to S. R. O. 29; the road co. is in every respect a fine one, and compares favorably with the original cast, and the scenery and effects are of the best. Al. Field's Minstrels 2.

WILMINGTON.—HOTEL HOTEL'S THEATRE (J. M. Hoyt, manager): Friends, Northern Lights, and the Land of the Midnight Sun, Wolford-Sheridan Stock co. 5-10.

WYOMING.—AUDITORIUM (G. E. Knott and Co., managers): Children of the Ghetto 25; large audience 26. The Inventor 27; good audience. Playhouse 28.—ITEM: Seymour Stratton of the Auditorium hill 26-28.—AUDITORIUM THEATRE (Charles H. Harrington and Co., managers): My Friend from India 25; packed house; audience pleased. The Heart of Mary 26; audience pleased. Hotel Tropicana 27; good business. The Telephone Girl 28; good business. Why Smith Left Home 29; audience pleased. Miss Monte Carlo 30; canceled; date filled by Columbia Comedy and Vandelle co., an organization of St. Louis local talent, who made an unsuccessful attempt to entertain a small audience. German Stock co. 21. Don't Tell My Wife 4.—ITEM: The Elk will give a charity minstrel performance, 28, which proved very successful. They were assisted by professional talent, and played to packed house.—The Franklin Sisters will leave 31 for New York to play the Keith circuit.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Jan. 25; good business. The Telephone Girl 27; good performance; fair business. Why Smith Left Home 28; audience pleased. Hotel Tropicana 29; audience failed to attend.

GALESBURG.—AUDITORIUM (Chamberlain, Knott and Co., managers): The Telephone Girl Jan. 23 delighted their usual large audience.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Merry Chase Jan. 23; big business. My Friend from India 24.

STREATOR.—PLUMB OPERA HOUSE (G. E. Williams, manager): Miss Fair to good business Jan. 22; audience pleased. William Owen 7.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): My Friend from India Jan. 25; good house; fair performance.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Anna Eva Fay pleased good business Jan. 25, 26.

PANA.—NEW GRAND (Lou Robey, manager): Dark.

MANAGER: The Heart of Maryland pleased a large house Jan. 23. A Day and a Night 26; good house; audience pleased. My Friend from India 1. The Moth and the Flame 2.

EAST ST. LOUIS.—OPERA HOUSE (William Knopfle, manager): Bowers and Bushy's Minstrels Jan. 24; on fair; business light. The Great Northwest did well 25. Aunt Jenkins 4. Don't Tell My Wife 11. A Stranger in New York 12.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Brook's Marine Band to large house Jan. 24. The Dancer 25; good business. My Friend from India 26; a good house 27. William Owen 2. S. R. O. Hogan 1.

MELBAWSBORO.—GRAND OPERA HOUSE (R. B. Steele, manager): Stowe's U. T. C. Jan. 19; large and pleased audience. Bowers and Bushy's Minstrels 22; S. R. O.; excellent performance. Old Rube Tanner 14.

LITCHFIELD.—SKELL'S OPERA HOUSE (Hugh A. Snell, manager): Skell Perkins Jan. 23; good business; fair performance. A Royal Reception 7. Don't Tell My Wife 12.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): The Air Ship Jan. 23; fair business pleased. Side Tracked 2. Two Little Vagrants 10.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Young Wife canceled Jan. 23. The Telephone Girl 26; good audience. The Air Ship 28. Keller 31. Williams and Walker 2.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): The King of the Opium Ring Jan. 24 and Hogan's Alley 27; both had good business. Anna Eva Fay 28.

SAVANNA.—EAGLE OPERA HOUSE (R. P. Pulford, manager): Smith's Ariel Sextette to S. R. O. Jan. 23. Brown from Boston 27; business fair; performance fair. Hogan's Alley 7.

MOUND CITY.—OPERA HOUSE (John Bettis, manager): Go-Won-Go Mohawk in Wp-To-No-Mah Jan. 23; fair house; audience pleased. The Heart of Chicago 24.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Don't Tell My Wife Jan. 31. Old Rube Tanner 5. Under the Dome 9. The Dancer 6 canceled.

JOLIET.—THEATRE (William H. Hulshizer, manager): My Friend from India Jan. 23; large and pleased audience. A Romance of Coon Hollow 31. Shenandoah 1.

MATTISON.—THEATRE (Charles Hogue, manager): Hotel Tops Turvy 24; big business.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Merry Chase Jan. 23; big business. My Friend from India 24. Hogan's Alley 2.

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CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Anna Eva Fay pleased good business Jan. 25, 26.

PANA.—NEW GRAND (Lou Robey, manager): The Hottest Coon in Dixie Jan. 23.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): Next Door attracted a large house Jan. 24 and house fair; good specialties. Hearts of Oak 25; packed house. E. P. Sullivan, James Horne, Thomas Hunter, D. J. Jones, and Ida Hampton divide honors. Edwin Mayo and his wife 26; audience pleased. Eddie

JIMMY. manager: A large audience greeted William Morris and Frank Drake in "The Adventure of Lady Ursula Jan. 23. Co. stayed throughout. A Royal Reception pleased a small house 29. The Three Musketeers 8. What Happened to Jones 15.

FRANKFORT—COLUMBIA THEATRE (J. J. Angie, manager): Boston Ladie's Symphony Orchestra Jan. 26 pleased a large audience. A Bag Time Reception 26 failed to appear. Next Door 30 gave satisfaction to fair house. Jeffries-Sharkey pictures 13. Peck's Bad Boy 14. A Black Sheep 17.

ANDERSON—GRAND OPERA HOUSE (J. B. Dickson, manager): Peck's Bad Boy Jan. 27; big business; performance fair. Wiles Brothers' co. in Atlantic City and Two Old Crimies 29, 30; good business, giving satisfaction.—ITEM: The Wiles will move into their new home in April.

NEW CASTLE—ALCAZAR OPERA HOUSE (B. S. H. O.: performance good. Henshaw and Ten Broeck 31. Jeffries-Sharkey fight pictures 1. Courted into Court 7. Signor Blitz 8. The Air Ship 15. The Heart of Chicago 19.

MUNCIE—WYOR'S GRAND OPERA HOUSE (H. R. Wyor, manager): Davidson Stock co. in Check, The Hand of Fate, Love and Law, The Sultan's Daughter, The Two Orphans, An Irish-American and All for Gold Jan. 22-27 had good attendance and was well received.

CODDERSVILLE—ANDRE'S THEATRE (D. W. Andre, manager): John Griffith in The Three Musketeers Jan. 25; appreciative audience; fair house. The World Against Her 29; good house; co. gave satisfaction.—ITEM: Chicago Opera co. 2.

ELWOOD—OPERA HOUSE (Joe Kramer, manager): The Three Musketeers to fair business Jan. 24; performance creditable. Elks' Minstrels 26, 27. Lenox Stock co. 29. Wiles Brothers in Two Old Crimies and in Atlantic City 2, 3.

LA PORTE—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): The City of New York Jan. 26; fair performance. Dewey, the Hero of Manila 29; poor performance; fair house. Ten Nights in a Bar-room 31.

WAHABH—HARTER'S OPERA HOUSE (J. M. Harter, manager): Next Door Jan. 25; good business; pleased audience. A Bachelor's Honeymoon 30; My Father, the Hero of Manila 15.

DECATUR—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): The Alken Stock co. closed a week's engagement Jan. 27. Me and Jack 6. The World Against Her 10. The Hero of Manila 15.

ELKHART—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Next Door Jan. 27; good house; acrobatic features good. The Telephone Girl 29; fair co. and house.

HUNTINGTON—OPERA HOUSE (Harter Brothers, managers): A Bachelor's Honeymoon Jan. 29; fair house; performance. Peck's Bad Boy 8. My Friend from India 12.

RENSSELAER—ELLIS OPERA HOUSE (J. H. Ellis, manager): Watson Sisters co. Jan. 21; performance poor; house topheavy. Cook's Ten Nights in a Barroom 26; fair production; large house.

TIPTON—KLEYLA THEATRE (Foster and Ramsey, managers): Peck's Bad Boy Jan. 29 pleased a fair audience. Signor Blitz 6. The Heart of Chicago 16.

NOBLESVILLE—WILD'S OPERA HOUSE (Leonard Wild, manager): Two Old Crimies 1. Stetson's U. T. C. 13.—ITEM: A bunch of Keys co. rested here three days and reorganized.

UNION CITY—UNION GRAND THEATRE (S. J. Fisher, manager): Henshaw and Ten Broeck in Dodge's Trip to New York Jan. 30; fair house; excellent attraction. Jefferson De Angelis 13.

GONSEN—IRWIN OPERA HOUSE (F. J. Irwin, manager): Toll Gate Inn Jan. 31; fair audience; good performance. Fanny Rice 7.

LA FAUVETTE—GRAND OPERA HOUSE (Max Bon, manager): The King in the Opium Ring Jan. 26; fair audience. Hotel Topic Turvy 30. John Griffith 2.

PLYMOUTH—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): G. P. Clegg's Ten Nights in a Barroom Jan. 29; small audience; poor entertainment.

ROCKVILLE—OPERA HOUSE (Theo F. Gabler, manager): Massey's Wedding pleased a fair house Jan. 29. The Heart of Chicago 10.

PORTLAND—AUDITORIUM (Andrews and Littel, managers): The Train Robbers Jan. 24 failed to appear. Uncle Josh Sprague 5.

PERE—MILLER OPERA HOUSE: A Milk White Flag Jan. 28 packed house; satisfaction given. A Bachelor's Honeymoon 31. The Three Musketeers 1.

SULLIVAN—PEOPLE'S THEATRE (W. E. Burton, manager): Maloney's Wedding Jan. 30; small house owing to cold weather; audience pleased.

KENDALLVILLE—SPENCER OPERA HOUSE (A. M. Boyer, manager): Fanny Rice 8. Davidson Stock co. 15-17.

INDIAN TERRITORY.

ARDMORE—OPERA HOUSE (H. Aaronson, manager): Dark.—ITEM: Manager Aaronson has canceled all co. for this month and will continue to cancel until smallpox quarantine is raised.

IOWA.

SIOUX CITY—GRAND OPERA HOUSE (A. B. Boal, manager): Mand Moore concert (local) Jan. 23 pleased a fair audience. Tim Murphy 24 in The Carpetbagger drew a large house for the third time here, but those who had seen Mr. Murphy's former presentations were not so well pleased with the changes made in the text and situations; co. good and pleased. Dr. Green of Cedar Rapids lectured most pleased. The Heart of Lady Ursula 13. A Wise Woman, headed by Marie Lamour, drew big houses 27. The play is a combination of a number of farce-comedy situations well mixed and seemed to please. Corinne 30. A Stranger in New York 31. Eugene Blair 1. Brown's in Town 3. Zara 5. Redmond Dramatic co. 6-10.—ITEM: Manager Boal returned from Mandoto, Minn. 28, where he made arrangements to play at the Manitotheatre. He is now booking Sioux City, the Manitotheatre. When there were filled for Riverside Park, this city. The park contains 300 acres, including the race track and Fair Grounds, and will have in operation during the summer different amusement features.

DUBLIN—GRAND OPERA HOUSE (William T. Roehl, manager): On the Wahab Jan. 22; poor performance; large audience. Eugene Blair 9. A Lady of Quality 24; good house, giving audience pleased. Why Smith Left Home 26; fair house; audience pleased. A Brother's Sacrifice, and Teff Johnson 27; deserved a better house, but played very bitter cold weather. Mrs. Tompkins 28. Rodding and Misses Ulmer, Jordan and Maskell were particularly good, and Rose Hubbard by any other name would look as sweet. A Contented Woman 3. The Corsican Brothers 5. Under the Red Robe 8. Two Little Vagrants 9.

BURLINGTON—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Himmelman's Imperial Stock co. Jan. 22-27 in Eagle's Nest. In the Heart of the Storm, Northern Lights, Dr. Jekyll and Mr. Hyde, A Brother's Sacrifice, and Teff Johnson 27; exceptionally strong. Why Smith Left Home 29; pleased a large audience. Frank Tannehill and Lizzie May Ulmer were especially effective. Hogan's Alley 31 drew well and pleased. The Air Ship 2. At the White Horse Tavern 6. The Adventure of Lady Ursula 7. A Stranger in New York 8. Next Door 10.

DE MOINES—FORTER'S OPERA HOUSE (William Foster, manager): Fulgor's Stars Jan. 23 pleased a good business. Eugene Blair presented A Lady of Quality 26; large audience; fair performance; audience satisfied. Jefferson Comedy co. 29. Why Smith Left Home 30.—ITEM: The Grand Opera House (William Foster, manager): The Air Ship 24; big houses; fine performance. On the Wahab drew good houses 26, 27. William and Walker 28, 30. Side Tracked 31. Old Uncle Jed 2, 3.—AUDITORIUM: Paderewski 6.

DAVENPORT—BURTIN OPERA HOUSE (Cham-

berlin, Kindt and Co., managers): Fulgor's Stars Jan. 24; pleasing vaudeville entertainment. Eugene Blair in A Lady of Quality 26; fair audience. Why Smith Left Home 27; creditable performance; Frank Tannehill Jr. won merited applause, and was ably supported by George Jordan, the rest of the co. were good. Mile. Fif 28; drama, fairies. Theodore M. Brown was especially good. Walker Whitehead 2. William and Walker 4. At the White Horse Tavern 5. Katherine Ridgeway Concert co. 6. Under the Red Robe 9.

OTTUMWA—GRAND OPERA HOUSE (J. F. Jerry, manager): Harrison J. Wolfe in Hamlet pleased a large audience Jan. 23. Side Tracked had good business 24. A Romance of Coon Hollow 25; side action 26. Fifty-first Iowa Minstrels, audience 28; excellent; a large house 29. George W. Whitehead 30. Williams and Walker 1. Walker 29.

PADUCAH—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Don't Tell My Wife pleased a fair house Jan. 23. The Heart of Chicago 27; small house; performance good. Old Rube Tanner 29. Jefferson Comedy co. 1.

ASHLAND—THE NEW ASHLAND (Bryan and Martin, managers): Vanity Fair Jan. 26 pleased a big house. Finigan's 400 to S. R. O. 30; good performance. A Jolly Lot 9. Van Dyke and Eaton Co. 12-17.

MAYSVILLE—WASHINGTON OPERA HOUSE (J. D. Dye, manager): A Poor Relation Jan. 29; crowded house; delightful performance. Two Married Men 22.

RICHMOND—WHITE BUSH OPERA HOUSE (White and Bush, managers): Hawthorne Sisters' Vaudeville co. Jan. 25-27 pleased fair house. Howard-Dorset co. 12-17.

SOMERSET—GEM OPERA HOUSE (E. L. Organ, manager): Western Stars Jan. 23; fair house; performance good. Schumann Concert on 2.

HENDERSON—OPERA HOUSE (Leon L. Levi, manager): Schumann Concert co. Jan. 24; packed house; pleased audience. Jefferson Comedy co. 31.

PARIS—GRAND OPERA HOUSE (S. E. Borland, manager): A Poor Relation Jan. 30; good business and performance. What Happened to Jones 2.

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LOUISIANA.

SHREVEPORT—GRAND OPERA HOUSE (Dave H. Davis, manager): Under the Dome Jan. 23; small house; excellent performance. Burlesque in Town 24; fair house; good performance. Zaza 25. Other People's Money 29; light house; good performance. Crescent Clarke 31. Mabel Paige co. 12-17. Why Smith Left Home 16.

THIBODAUX—OPERA HOUSE (F. L. Knoblock, manager): Souther's Faust (return date) Jan. 28 pleased a fair audience. Audubon Minstrels 10, 11. A Black Heifer 18. South Before the War 19.

MONTROSE—OPERA HOUSE (L. Sugar, manager): Under the Dome Jan. 26, 27; good business; performance fair. Crescent Clarke 1. Mabel Paige co. 5-10.

LAKE CHARLES—OPERA HOUSE (H. B. Milligan, manager): Faust Jan. 27 did not give satisfaction. Krause-Taylor co. 1-3. Other People's Money 4.

MAINE.

PORTLAND—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Robert B. Mantell 31. 1 delighted large houses in The Dagger and the Cross. James A. Herne 2, 3 to capacity in Sag Harbor.

PORLTAND THEATRE (E. E. Rounds, manager): The Diamond 2, 3; good business; capacity 25; good performance. The Bowery toto: Eagle's Nest, Love's Old Sweet Song, The Phoenix, My Friend's Wife, For the Old Love's Sake, Dollars and Sense, The Soldier's Vow, and A Fool and His Money. James B. Mackie 5-7.—CITY HA.—George H. Libby, agent: Burton Holmes made his bow here 1. Minnie was his topic, and was enjoyed by a large audience.

BANGOR—OPERA HOUSE (F. A. Owen, manager): Fair Virginia Jan. 27; good business; capacity 25; good performance. The Sleeping Child 26. Daniel Sullivan 27. All Modern Steamer 28; good performance. The Diamond 29. In Town 30. The Dancer and the Cross 26, 27; gave three splendid performances to S. R. O.; Mr. Mantell excelled himself, and his supporting co. was capable. Jerry McAlpine Stock co. opened for a week 29 and pleased a packed house; opened for a week 30 and pleased a packed house; opened for a week 31 and pleased a packed house; opened for a week 32 and pleased a packed house; opened for a week 33 and pleased a packed house; opened for a week 34 and pleased a packed house; opened for a week 35 and pleased a packed house; opened for a week 36 and pleased a packed house; opened for a week 37 and pleased a packed house; opened for a week 38 and pleased a packed house; opened for a week 39 and pleased a packed house; opened for a week 40 and pleased a packed house; opened for a week 41 and pleased a packed house; opened for a week 42 and pleased a packed house; opened for a week 43 and pleased a packed house; opened for a week 44 and pleased a packed house; opened for a week 45 and pleased a packed house; opened for a week 46 and pleased a packed house; opened for a week 47 and pleased a packed house; opened for a week 48 and pleased a packed house; 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opened for a week 172 and pleased a packed house; opened for a week 173 and pleased a packed house; opened for a week 174 and pleased a packed house; opened for a week 175 and pleased a packed house; opened for a week 176 and pleased a packed house;

THE FOREIGN STAGE.

LONDON.

The New Religious Play Craze—The Hippodrome Opened—News Abroad.

(Special Correspondence of The Mirror.)

LONDON, Jan. 20.

If I lead off in this epistle by a few references to a "religious" play boom that now threatens us, as I some months ago predicted, it is because I find that THE MIRROR's recent excellent leading article on so-called "religious" melodrama has created a strong impression in our theatrical and journalistic circles, and has been appreciatively quoted. As for us, all sorts and conditions of more or less theological "purpose" plays are hanging over our heads, like the sword of the man whose name starts out with a swear word.

Touching these same "religious" plays; in the first place here is Wilson Barrett energetically engaged in adapting for the stage Sienkiewicz's exciting early Christian story, "Quo Vadis," which reads almost like Fox's "Book of Martyrs" "novelized"—to use a word of Barrett's own. Barrett is, he says, adapting this book chiefly to confound those who have declared that "Quo Vadis" suggested—if it did not form the entire groundwork of—The Sign of the Cross. For my part, I should have thought that the fact that The Sign of the Cross was written a year before "Quo Vadis" was published is refutation enough. Moreover, I don't see what use "Quo Vadis" is to W. B. after The Sign of the Cross. But that is his business.

Secondly, two at least of the many dramatizations recently made of your Lew Wallace's story "Ben-Hur" are promised here—one being George Leitch's version, which he now calls A Prince of Jerusalem, and another being the one now running on your side—and about to be imported here.

Thirdly, two dramas, each more or less based upon your phenomenally successful native religious novel, "In His Steps," are even now close upon us. One of these "In His Steps" plays is to be performed under the managerial auspices of the extensive play-running firm of Hardie, Von Leer and Gordy, at the Adelphi next Monday. The drama in question is by Arthur Shirley and Sutton Vane, and is not, as I have proved by personal inspection, indebted in any great degree to the Reverend Sheldon's ubiquitous story. After starting, as it were, from the well-known interview between the then merely well-meaning cleric and the starving wanderer whom he succors, the Adelphi play blossoms forth into what appears to be a strong melodrama of domestic—yea, even of socialist—tendencies. In the course of the action many a startling scene is to be displayed, including one showing a batch of what our General Booth would call, "Submerged Truth" miserable creatures, all crouching around a coffee stall. The scene of this play is not laid in America—as it is in "In His Steps"—but in and around London Regent's Park and certain slums not far therefrom. It has been announced that the title of this play is The Better Life, but I have reason to believe that this will be changed to the somewhat startling name, The World, the Flesh and the Devil—under which name the play was first tried in our provinces.

The other "In His Steps" drama, which has again cropped up, is that adapted, as I notified you aforetime, by Francis Nellson, stage-manager at the Duke of York's and the Criterion. Nellson has been commissioned by an extensive and more or less Nonconformist syndicate, anxious to exploit the views of the author of "In His Steps." This book being in itself more controversial than dramatic, Nellson has, I find, been fain to take four of the Reverend Sheldon's theological stories in order to make this one play. His work, which I have had the opportunity of examining, certainly looks strong, especially in such scenes as that showing, in Calvary Church, the preacher's denunciation by certain still Mammon-worshipping members of his flock, for having dared, in effect, to sermonically denounce them for not more closely adhering to the tenets of the Sermon on the Mount.

The syndicate concerned with this play, which is called Philip Strong or In His Steps, proposes not only to tour the play around our small suburban and provincial theatres, but also to exploit in several specially prepared movable theatres, after the fashion of the performances of our early English "Mystery" plays. But nothing is yet settled in the matter.

The only theatrical or variety event of the week has been the opening of the Moss Stoll and Thornton Syndicate's new and beautiful variety temple, the London Hippodrome, just off Leicester Square, and next door to Daly's Theatre. The beauty of the new building and the tremendous equestrian, acrobatic, aquatic and dramatic show—plus the marvelous hydraulic machinery for turning the circus ring into an "ocean" and vice versa—have caused a huge sensation and, even in these times of depression, are already drawing all London. Little Tich came out screamingly funny as the American Absent-Minded Millionaire in H. Chance Newton's "amphibious burletta," entitled Giddy Owend, with music by Georges Jacobi. The new Hippo is, I hear, taking £400 at each of its two shows per day.

The Bonne Dundee, title just given on your side to Lawrence Irving's Claverhouse play, to be produced during Robert Tabor's season, which starts at the Adelphi on March 10, is very old. We have two or three plays thus named.

Circumstantial Evidence is the present, but apparently none too novel, title given to the adaptation of Marcus Clarke's enthralling convict story, "For the Term of His Natural Life," to be produced by Charles Warner for Robert Arthur at the Princess' ere long. Martin Harvey in addition to his arrangement to produce Herman Melville's long-marched-about new play, Don Juan Tenorio, at the Prince of Wales' one of these days, has just secured a new play by the late Alphonse Daudet. Harvey proposes to give it the title originally chosen by the French author—namely, The White Lily, a play name also used here before.

What Happened to Jones is to be revived by player and play financier, Herbert Sleath, at Terry's on Monday.

Marie Tempest, still out of San Toy at Daly's, with her husband, Cosmo Stuart, will produce a new comic opera at the Strand, after the run of J. H. Darley's new comedy, Facing the Music, which will soon follow the still popular play, The Wrong Mr. Wright. Five of our suburban pantomimes finish to-night, after runs of only one month. Forbes Robertson is better, and has gone to Palermo.—Kyrle Bellew, also indifferently affected, is about to embark for Alexandria to recuperate.—Ben Greet and company will start a season at the Comedy next Thursday with a revival of Money.—Anon Greet will produce at the Comedy the new play, In Spite of All, written by Novelist Edna Lyall, who was born Bayview. A good many of our theatrical folk have been volunteering for active service in the Transvaal. Among them are Robert Lorraine, husband of your lovely Julie Opp; and Walter Leigh, husband of our sweet Decima Moore.

I have just learned that Wilson Barrett's very next production will be Louis Napoleon Parker's play, The Swashbuckler. W. R. is now rehearsing it in Brighton.—Miss Hobbs is going so strong at the Duke of York's that extra matinees have had to be turned on.—Your quaint, captivating little Jessie Mackaye, and your droll big De Wolf Hopper, have a story apiece, with portraits, in the new issue of that useful annual, the Eric Almonack.

As I started with "religious" plays, so I finish by mentioning one called Joseph and His Brethren, just produced at a Roman Catholic Mission Hall in Whitechapel, with Cardinal Vaughan among the kind friends in front.

LONDON, Jan. 27.

This confounded war of ours continues to make its malign influence felt upon all sorts of amusements, both public and private. The numbers of

families bereaved, or in hourly dread lest they shall be so, are not only staying away from the playhouses and music halls in their thousands, but are also canceling all sorts of arrangements for halls, conversations, soirees, etc. Only a few entertainments are doing anything like big business: such as the Drury Lane pantomime, the new Hippodrome, and Her Majesty's with Tree's lovely revival of A Midsummer Night's Dream.

It is not surprising, therefore, that the week has not been too prolific in theatrical and variety novelties. In fact, in the halls almost the only indication of change worth mention was the debut of your Frank Lawton, the whistling ex-Belle of New York-list, at our London Pavilion and our Oxford. Lawton, I found, was received most enthusiastically at both halls, the managers of which had specially provided for him a lovely scene, representing Fuller's candy shop in Regent Street. At the Pavilion, Manager Glenister had engaged certain of the real counter girls and the white-coated commissionnaire from Fuller's, a bit of realism commendable enough in its way, but resulting on the first night in something like stage fright for the real people concerned. At the Oxford, Manager Gilmer contented himself with engaging a few pretty chorus girls and a trained super for the aforesaid dumb characters. Lawton's whistling was even more wonderful than ever, and we have some excellent whistlers here of our own, I can tell you. Lawton also threw in a spell of dancing and of bone-playing. In which fine arts he is equally skillful. He undoubtedly made a pronounced success at both halls. At the Pavilion also there appeared your lovely citizeness, Helen Dupont; also late a Belle of New York-list, whose beautiful presence fetched all beholders, especially those belonging to what you would doubtless call the junior Baldwin brigade. The lovely lady was very vivacious, and was especially effective with a tricky little exit kick, such as Vanoni first introduced to our stage. She will, however, methinks require some better material upon which to exercise her voice. American whistling is also to the fore at the Tivoli, where the Mrs. Alice Shaw and her two lovely twin daughters are great favorites. At this hall this week there has been produced a highly facetious sketch, entitled To-Night's the Night. This has been written by the industrious sketch provider, Wal Pink, and set to music by the ditto composer, George Le Brun, for the somewhat ubiquitous sketch player, Joe Elvin. This playlet shows how Joseph gets shut up in a mansion, which he is told is part of his uncle's wax works show, and is persuaded that all the inhabitants therein are made of wax, and that this very night is the night of their annual awakening to life for a fancy dress ball. This notion, somewhat reminiscent of an old farce, is drolly worked out, and affords not only scope for many funninesses on the part of Elvin, but also for much effective topical and patriotic business in connection with the supposed wax work folks' fancy dress ball.

The only dramatic novelties of the week have been in the suburban theatres. A patriotic drama, On Her Majesty's Service, has been produced at the Standard, Shoreditch; and a romantic somewhat rough melodrama, Gipsy Jack, produced at Morton's, Greenwich. Both plays, although containing nothing especially novel, have proved effective, and have been rewarded with applause. Stay, though, as regards On Her Majesty's Service, there are certainly two little novel touches of a kind. In the first place the interest is divided between two heroes, with each of whom the audience alternately sympathize: eventually going in, with some emphasis, for the poorer hero of the twain. In the second place the nearest villain imparts a decidedly fresh strain to heavy villainy; for, although he, as heretofore, pines to secure the rich estate of the richer hero, he strangely enough does not, as has always been the case hitherto, yearn to "possess" the heroine.

A somewhat strange, but weirdly effective bit has been sampled by yours truly this week in the far East End at a little low priced music hall, called The Forester's. It was played by the Karmen Troupe, described as twelve speechless comedians, and was announced as a farcical pantomime. It proved, however, to be really a terrible tragedy of the slums. The chief characters included a poor wretched nymph of the pavement, an escaped thief of terrible intensity, and a money grubbing murdering Jew, who eventually fatally stabbed the escaped thief and his pal, and was promptly haled off to meet his doom. This so-called "farcical pantomime" was entitled The Hooligan, and was received with yells of laughter by what was principally a Hooligan audience drawn from the surrounding neighborhoods of Whitechapel and Spitalfields, and within a stone's throw of the foul and ill-lighted spot where Jack the Ripper committed most of his terrible murders.

While in this neighborhood, I made it my business to again explore some of the scenes of these awful crimes, and I have to report for the honor and glory of old England that they are still as foul, and if possible worse lighted, than ever. There is no doubt that the stranger who ventures into these alleys and courts indeed carries his life in his hand, if not on the tip of his finger. The squalid misery of this region and the poverty and sorrow into which many wives, mothers and children have been thrown by the calling out of the struggling tollers, who were in our reserve forces makes one blush in spite of all the benevolence that has been exercised of late in aid of funds for the benefit of such sufferers.

On Thursday, Ben Greet and company opened the Comedy with a revival of Bulwer Lytton's conventional coat-and-trousers play, Money. As I feared, however, the drama made no impression worth mention: for if it was stilted when it was written at the time our Queen was ascending the English throne, it, of course, appears far more so now. The only time that I remember this cliche maxim play seeming anything like real life was when the Bancrofts produced it some quarter of a century back, with poor Charles Coghlan as Alfred Evelyn.—Beerbohm Tree was out of the bill of Her Majesty's on Monday for the first time since he has had the theatre. He had to go to Paris, and got stuck on the road: whereupon his understudy, Norman McKinnell, went on and played Bottom the Weaver, and did so with much success.—Our next week's arrangements include the starting of a series of German plays at St. George's Hall next Tuesday: George Alexander's opening of his new St. James' Theatre next Thursday, and George Edwardes' production of the new Gaiety play, The Messenger Boy, next Saturday instead of to-night as originally proposed.

We are all anxiously waiting to hear what Henry Author—I mean Arthur—Jones and Tree's brother, Max Beerbohm, will have to say to-morrow night concerning the drama at the annual dinner of the Playgoers' Club at the Hotel Cecil.—Hardie, Von Leer and Gordy have just arranged to transfer the present Drury Lane pantomime to their Shakespeare Theatre, Liverpool, next Christmas.—Herbert Sleath will rejoin Martin Harvey at the Prince of Wales' to act in a new Don Juan play, not Herman Melville's, to be presently produced there.—Charles Wyndham tells me that he will revive Pinero's Dandy Dick at his new theatre on Feb. 8, and will then go holiday-making.—Charles Hawtrey notices me that he has secured a new play by Frederick Anstey, author of "Vice Versa." Hawtrey reckons to produce this play some time in 1901, by which time he thinks that your Richard Anthony's clever play, A Message from Mars, will have done running at the Avenue. GAWAIN.

(Special Correspondence of The Mirror.)

HONOLULU, H. I., Jan. 5.

The great success of the two months' engagement of the Boston Lyric Opera company at the Hawaiian Opera House in this city led the Orpheum Theatre company to make them an offer to play thirty nights more, at the Orpheum, that was accepted by Colonel W. A. Thompson. Popular prices prevail at the Orpheum, the best seats being \$1, as against \$2 at the Hawaiian Opera House, but the same people evidently patronize both houses. The house is crowded nightly. It is probable that the engagement will be extended another month.

CH. CLIFFORD.

PARIS.

The Horrors of En Paix—Bill's New and Old—Capoul at the Opera.

(Special Correspondence of The Mirror.)

PARIS, Jan. 18.

One always enters Antoine's Theatre with the feeling that any rosy-tinted tints that may have been imparted to one's views of life by a good dinner are to be speedily knocked into a cocked hat by some morbid drama that will make all the world take on the aspect of a morgue, and drive one to a caf^e chantant for relief. Even at this theatre, however, one rarely encounters a drama so gloomy and depressing as Louis Bruyere's En Paix (In Peace), that Antoine produced on Jan. 8. Graweome though it be, and unlikely to win popular favor, it cannot be denied that M. Bruyere has written a play of intense power, that holds the auditor fascinated throughout its action. Its theme, the incarceration of a sane man as a lunatic by his enemies, is not a novel one. It is told, however, most skillfully; the plot is unfolded directly and with horrible detail.

The unfortunate being who thus loses every thing in life save the most pitiable existence is a wealthy merchant of middle age, named Varambaut, whose son-in-law, Meriel, runs him when intrusted with the care of his business, and then to shield his crime plans to have Varambaut locked up as insane. In this he is assisted by his victim's family, who, for their own ends, desire that he be put out of the way. A professing friend of Varambaut, Leblanc, and the family physician are also parties to the plot. The unhappy man, naturally of violent temper, is goaded like a bull by his destroyers until, maddened, he is dragged off as a lunatic to a private asylum, presided over by one Dr. Collas, a very fiend in humane guise. This worthy physician makes a specialty of cases like Varambaut's, and his devilish system is so perfected that no mentality can long remain sound under it.

We see this hell on earth in the second act. Under the watchful eye of the Machiavellian Collas a number of poor wretches are gibbering in insanity. The spectacle makes one shudder. The inmates, in addition to being detained without hope of freedom, are robbed and maltreated by the thugs that the doctor employs as attendants.

After Varambaut has been in this house of torture for several months his elder daughter and an uncle, who alone of all his relatives have stood by him, secure an order for a legal inquiry into his condition. But Collas is equal to the emergency. When the examiners appear Varambaut is in a frenzy, having been accused by the doctor of cherishing a passion for his own daughter. He attempts to strike one of the committee, who mentions the daughter's name. His condition convinces the examiners that he is insane, and he is put in a straitjacket and condemned to remain in the asylum for the rest of his days. And as he is dragged away the sinister Collas says grimly: "Let him be left in peace."

All the graweome of the drama was vividly brought out in the interpretation. The character of Collas was splendidly shown by M. Gemier, whose cruelty pervaded the play, and made one shiver on his appearance. M. Antoine gave a wonderful portrayal of Varambaut. The other characters were in good hands.

La Jensee de l'Orgue, an exciting melodrama by Xavier de Montepin and Jules Dorney, has been revived at the Republique, and is going well.

Possibly because of its inadequate mounting and possibly because it was too good for its audiences, La Reine de Tyr, Jacques Richepin's fine tragedy, has been taken off at the Magne. L'Amour des For^es, a melodrama by Montclerc, Marcilac and Delacourt, with a much involved plot, is its successor.

Shakespeare, the farce, is dead; and the dog that took the title-role was advertised for sale in the papers the other day. The management of the Bouffes-Parisiens have now revived the once popular Francois les Bas Bleus, that went on last evening.

Le Th

Premieres close at hand are those of La Flane de Thyrida at the Cluny: L'Homme à l'Oreille Coupee, at the Athenee: Papa Beaupr, at the Dejazet, and La Gitane, by Jules Richepin, at the Antoline.

France d'Abord, despite many merits, is not a success at the Odéon, and Les Four Chambault succeeds it. Michel Strogoff will shortly displace Robinson Crusoe at the Châtelet.

The Olympia has a new spectacle, The War in the Transvaal, that is quite realistic.

Announcement is made that Victor Capoul, who has been in New York for some time, has been selected by M. Gaillard as his associate in the direction of the opera, succeeding the late M. Bertrand.

Gaston de Porto-Riche, author of Amoureuse and other plays, was made an officer of the Legion of Honor.

Sarah Bernhardt, much to her disgust, figures in an amusing incident that was made public recently. It appears that while on her way to Bordeaux last summer, Madame Bernhardt attempted to take a pet dog in the same compartment she occupied in the railway train. The officials requested her to allow the animal to be placed in the dog carriage. The actress refused, whereupon the police were sent for. Though liable to arrest, Madame Bernhardt was permitted to go free. The next heard of the matter was the receipt by the Paris police of a formal inquiry from their confreres of Bordeaux as to Sarah Bernhardt.

1. "The exact standing of a woman called Sarah Bernhardt," and

2. "The morals and mode of existence of this woman."

What is fame, any way?

T. S. R.

MEXICO.

The Native Stage Yet Primitive—What the Cities Offer—Attractions.

(Special Correspondence of The Mirror.)

MEXICO, Jan. 30.

The theatre of Mexico is yet, unfortunately, in a state of primitive development, and among the principal causes contributing to this unsatisfactory condition may be named the almost entire want of any sound encouragement to the author or manager.

In the first place, there are very few cities in the Republic of sufficient size to assure to any managerial enterprise sufficient encouragement to warrant an undertaking involving the securing of native or foreign companies for extended tours of the country. The cities, also, in most instances are so far apart that railroad fares figure very materially. All large cities have their theatres, it is true, and in most instances they are very respectable in point of appearance and appointment, but the expense necessary to reach them is considerable, and the length of time that any company may remain, with a degree of certainty of good results, is, at the most, from two to four weeks; whereas in the City of Mexico two months may be counted on for an A1 attraction, and possibly three. This condition applies to but about six cities in the entire Republic. There are many smaller cities where brief stops could be made, but they would be found in many respects undesirable.

The natural result of this state of things is that there is not to be found in the entire Republic a first-class actor or actress, company, manager or author. The prospects of the latter are

distinctly unhealthy, and I cannot name a dramatic writer who has contributed anything to the theatre which is likely to endure. Mexico has, however, produced two poets who have claims to sound merit, even if not in the dramatic line, and it is but just that their names should be recorded here. They are Juan de Dios Peza and Jose Peon del Valle.

The starring system is unknown here, and the companies that they do have may be likened—mildly, however—to the stock system, as in each one or two actors always occupy positions of greater prominence than the rest. The principals of practically all companies are Spanish, and are imported from Spain.

During my stay here of some two years I have only heard of one performance of Shakespeare. Othello was given at the Hidalgo (named after the Washington of Mexico) Theatre, and this performance I did not see. Perhaps it is well that they respect these immortal creations.

In the City of Mexico we have the National, Principal, Arbesu, Hidalgo, and Mignon theatres, and the Teatro Mignon. In all six for a city of 400,000 people. The National is the most imposing structure of all, and reminds one, on the interior, of the Academy of

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- BOY WANTED: Hillsboro, O., Feb. 8.

BREACH OF PROMISE: Hoboken, N. J., Feb. 5-7.

BREEZY TIME (Eastern; Fitz and Webster, mgrs.); Ottawa, Can., Feb. 5-7, Malone, N. Y., 8-10, Plattsburgh 10, Albany 10, New York 12, St. Johnsbury 12, Montpelier 14, Barre 15.

BREEZY TIME (Western; Fitz and Webster, mgrs.); Vinton, Ia., Feb. 6, Cedar Falls 7, Webster City 8, Sioux 8, Marshalltown 10, Waterloo 12, Cedar Rapids 13, Iowa City 14, Marengo 14.

A BUNCH OF KEYS (Gus Bothner, mgr.); Cumberland, Md., Feb. 7, Atlantic City, N. J., 15.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.); La Crosse, Wis., Feb. 6, Winona, Minn., 7, Stillwater 8, West Superior, Wis., 9, Duluth, Minn., 10, Winnipeg, Man., 12-14, Grafton, N. D., 15, Grand Forks 16, Fargo 17, Billings, Mont., 18, Livingston 20, Bismarck 21, Great Falls 22, Helena 23, Anaconda 24.

A DAY AND A NIGHT (Harry Phillips, mgr.); Detroit, Mich., Feb. 5-10, Toledo, O., 12-14, Elyria 15, Erie, Pa., 16, Warren 17, Franklin 19, Bradford 20, Wilkes-Barre 22, Scranton 23, Hazleton 24.

A FEMALE DRUMMER: Syracuse, N. Y., Feb. 8-10.

A GUILTY MOTHER (Henry Myers, mgr.); Plainfield, N. J., Feb. 6.

A HOT OLD TIME (Eastern; Fred P. Wilson, mgr.); Medville, Pa., Feb. 6, Youngstown, O., 7, Ashtabula 8, Akron 9, Mansfield 10.

A HOT OLD TIME (The Rays); St. Louis, Mo., Feb. 5-10.

A JAY FROM JAYSVILLE: Mobile, Ala., Feb. 7, 8.

A LADY OF QUALITY (Eugenie Blair; Henri Grossi, mgr.); Paribault, Minn., Feb. 6, La Crosse, Wis., 7, Wausau 8, Marquette 9, Appleton 10, Oshkosh 12, Janesville 13, Kenosha 14, Milwaukee 15-17.

A MAN OF MYSTERY (E. N. McDowell, mgr.); Trenton, N. J., Feb. 6, 7, Atlantic City 8.

A MEERY CHASE (Lyman Brothers); Eagle Grove, Ia., Feb. 6, Algona 7, Clare 8, Lake City 9, Ames 10, Albia 12, Okoboji 13, Malcom 14, Belle Plain 15, Tama 16, Tipton 17, Rock Island 18.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.); Cleveland, O., Feb. 5-10.

A NIGHT IN CHINATOWN (Al. Dawson, mgr.); Worcester, Mass., Feb. 5-10.

A PAIR OF BLACK EYES (Bette and Patee, mgrs.); Holden, Mo., Feb. 6, Lexington 7, Richmond 8, St. Joseph 9, 10, Nebraska City, Neb., 12, Missouri Valley, Ia., 13, Plattsmouth, Neb., 14, Council Bluffs, Ia., 15, Denison 16, Ida Grove 17, Jefferson 19, Boone 20, Sioux Falls 21, Cherokee 22, Kansas City 23, Oskaloosa 24.

A POOR RELATION (Fred G. Berger, mgr.); Springfield, Ill., Feb. 6, Louisville 7, Kokomo 8, Hannibal 9, Quincy 10, Burlington 12, Galena 13, Peoria 14, Streeter 15, La Salle 16, Bloomington 17, Davenport 18, Rock Island 21, Clinton 22, Cedar Rapids 23, Marshalltown 24.

A RAG TIME RECEPTION (L. D. Graham, mgr.); Springfield, Mass., Feb. 5-7, Holyoke 8-10, Pittsfield, Ia., 11-12, Lowell, Mass., 13-17, Portland, Me., 19-21, Lynn, Mass., 22-24.

A ROMANCE OF COON HOLLOW (Chicago, Ill., Feb. 5-17, Belvidere 19, Whitester, Wis., 20, Edgerton 21, Madison 22, Janesville 23, Wautoma 24).

A STRANGER IN NEW YORK (A. Thelmaire, mgr.); Cedar Rapids, Ia., Feb. 6, Ottumwa 7, Burlington 8, Quincy 9, Hannibal, Mo., 10, St. Louis 12-17, Keokuk 18, 19, Omaha, Ia., 20, Davenport, Ia., 21, Canton, Ill., 22.

A TEEMER-THEEN TOWN (Richards and Campbell; A. E. Ashley, prop. and mgr.); Ann Arbor, Mich., Feb. 6, Adrian 7, Coldwater 8, Bay City 9, Saginaw 10, Grand Rapids 12-14, Toledo, O., 15-17.

A TEXAN STEER: Baltimore, Md., Feb. 5-10, Richmond, Va., 12, Newark News 13, Norfolk 14, Lynchburg 15, Danville 16, Raleigh, N. C., 17, Wilmington 18, Charleston, S. C., 20, Augusta, Ga., 21, Savannah 22, Brunswick 23, 26, Augustine, Fla., 24.

A TRIP TO CHINATOWN: Decatur, Ill., Feb. 6.

A TRIP TO COONTOWN (Ed W. Cook, mgr.); Boston, Mass., Feb. 5-10, New Haven, Conn., 19-21.

A TRIP TO THE CITY: Reading, Pa., Feb. 5-7, Scranton 8-10.

AT GAY CONEY ISLAND: Denver, Col., Feb. 5-10.

ALVA STOCK (Arthur Davison, bus.-mgr.); Connecticut, O., Feb. 5-7, Greenwich, Pa., 8-10, Ellwood City 12-14, Butler 15-17, Sharon 19-21.

ACROSS THE PACIFIC: New Haven, Conn., Feb. 13-17.

A WHITE ELEPHANT (Carl J. Berry, mgr.); Mitchell, S. D., Feb. 6, Salem 7, Canton 8, Sheldon, Ia., 9, Grand Rapids 12-14, Toledo, O., 15-17.

A WOMAN IN THE CARE (Bartlett and May); Salem, O., Feb. 6, Lisbon 7, Leetonia 8, E. Palestine 9, Warren 10, Sharon 11, 12, Beaver Falls 13, Youngstown, O., 14, Wellsville 15.

A YOUNG WIFE: Lima, O., Feb. 7, Toledo 8-10.

ADAMS, MAUDE (Charles Frohman, mgr.); New York city Jan. 8-March 2.

AIKEN STOCK (Paul L. Aiken, mgr.); Winchester, Ind., Feb. 5-10, Connersville 12-17.

AKERSTROM, ULLIE (Gus Bernard, mgr.); Lynn, Mass., Feb. 5-7, Pawtucket, R. I., 8-10, Putnam, Conn., 12, Southbridge, Mass., 13, Portsmouth, N. H., 14, Portland, Me., 15-17.

ALCAZAR STOCK (Belasco and Thall, mgrs.); San Francisco, Cal., Oct. 9-indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.); Buffalo, N. Y., Feb. 5-10, Baltimore, Md., 12-17, Norfolk, Va., 19, Richmond 20, 21, Atlanta, Ga., 23-25.

ALL THE COMFORTS OF HOME (Lou B. Williams, mgr.); New Haven, Conn., Feb. 5, 6, Willimantic 7, Waterbury 8, Bridgeport 9, 10.

AN INDIANA ROMANCE: Staunton, Va., Feb. 7.

ANDERSON THEATRE (Ed Anderson, mgr.); Linden, Ont., Feb. 5-10, Peterborough 12-17.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.); London, Can., Feb. 6, Port Huron, Mich., 7, Ann Arbor 8, Elkhart, Ind., 9, So. Bend 10, Chicago, Ill., 12-17.

ARTHUR, JULIA: St. Paul, Minn., Feb. 8-10, Toledo, O., 12, 13.

AT PINKY RIDGE: Brooklyn, N. Y., Jan. 29-Feb. 10.

AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.); Danville, Va., Feb. 5-10, Atlanta, Ga., 12-24.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.); Baltimore, Md., Feb. 5-10.

BECAUSE SHE LOVED HIM SO (Julius Cahn, Mgr.); Ford d' Lac, Wis., Feb. 8.

BEN HUR: New York city Nov. 29-indefinite.

BENNETT-MOULTON (A.; Earl Burgess, mgr.); Shadokin, Pa., Feb. 5-10, Lancaster 12-17, York 19-24.

BENNETT-MOULTON (R.); Taunton, Mass., Feb. 5-10, Salem 12-17, Lewiston, Me., 19-24.

BLUE JEANS: Scranton, Pa., Feb. 6, E. Liverpool, O., 7, Rochester, Pa., 8, Salem, O., 9, Akron 10, Sandusky 12, Tiffin 13, Marion 14, Mansfield 15, Wooster 16, Massillon 17, New Philadelphia 19, Canton 20, Canal Dover 21, Wheeling, W. Va., 22.

BROADWAY TO TOKIO: New York city Jan. 23-indefinite.

BROWNS IN TOWN (La Motte and Sowersby, mgrs.); Waco, Tex., Feb. 6, Fort Worth 7, Dallas 8, Galveston 9, Denton 10, Paris 12, Clarksville 13, Hot Springs, Ark., 14, Little Rock 15.

BROWNS IN TOWN (Deicher and Hennessy, mgrs.); Lincoln, Neb., Feb. 6, Fremont 7, Des Moines 8, 10, St. Joseph 11, 13, 15, Marshall 12, Lexington 14, Sedalia 15, Nevada 16, Pittsburgh, Kan., 17.

BURILL COMEDY (Laura Hubert; Charles W. Burill, mgr.); Chelsea, Mass., Feb. 5-10, Fitchburg 12-17.

CARRIER STOCK (Harry L. Webb, mgr.); Wellsville, N. Y., Feb. 6, Medina, Pa., 12-17, Jamestown, N. Y., 18-24.

CARLTON, EFFIE (H. G. Carlton, mgr.); Bar Harbor, Me., Feb. 5-10.

CARROLL COMEDY: Punxsutawney, Pa., Feb. 5-10.

CARMEN, CLEMENS (Harry Cobb, bus.-mgr.); Franklin, Pa., Feb. 5-10, Jamestown, N. Y., 12-17.

CARPENTER, FRANKIE (George K. Robinson, mgr.); Newburgh, N. Y., Feb. 5-10, Pittsfield, Mass., 12-17, Waterbury, Conn., 19-24.

CARTER-REYNOLDS (F. H. Seymour, mgr.); Indianapolis, Ind., Feb. 5-10, House 14-20.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.); Boston, Mass.-indefinite.

CHAPMAN-WARREN: Rome, Ga., Feb. 5-10, Knob Hill, Tenn., 12-17.

CHATTANOOGA: New York city Feb. 5-10, Bridgeport, N. J., 16.

CHESTER, ALMA (W. W. Dibble, mgr.); Red Bank, N. J., Feb. 5-10, Newburgh, N. Y., 12-17, Elizabeth, N. J., 19-24.

CHICAGO STOCK: Topeka, Kan., Feb. 5-10.

CLARKE, HARRY CORSON: Junction City, Kan., Feb. 6, Topeka 7, Lawrence 8, Leavenworth 9, Sedalia, Mo., 10, Ottawa, Kan., 12, Atchison 13, Falls City, Neb., 14, Beatrice 15, Nebraska City 16, Lincoln 17, Omaha 18, Missouri Valley, Ia., 19, Fremont, Neb., 20, Grand Island 21, Kearney 22.

COLUMBIA STOCK (Eastern; Alton, Ill., Feb. 5-7, Corliss and Co., D. C., Feb. 5-10.

COLLIER, WILLIE (Smyth and Rice, mgrs.); Washington, D. C., Feb. 5-10.

COLUMBIA BIG STOCK: Leavenworth, Kan., Feb. 4-7, Topeka 8-10.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.); Newark, N. J., Oct. 9-indefinite.

CONDUIT INTO COURT (Clifford and Ruth); Urbandale, O., Feb. 9.

CRANKE, WILLIAM H. (Joseph Brooks, mgr.); Boston, N. H., Feb. 9.

DARKEST RUSSIA (Edwin C. Johnson, mgr.); Wichita, Kan., Feb. 6, Las Vegas, N. M., 8.

DAVIDSON, FRANK: Elkhorn, Md., Feb. 5-7.

DAVIDSON STOCK (Kelly and Kent); Ft. Wayne, Ind., Feb. 5-10, Auburn 12-14.

DE VONDE STOCK (C. L. Walters and Chester De Vonde); Paterson, N. J., Feb. 5-10, Stamford, Conn., 12-17, So. Norwalk 19-24.

DEWEY, THE HERO OF MANILA (A. Baffetti, prop. and mgr.); Kalakaua, Mich., Feb. 6, Three Rivers 7, Miles 8, Warsaw, Ind., 9, Valparaiso 10, Rochester 13, Peru 14, Decatur 15, Montpelier 16, Alexandria 19, Anderson 20, Marion 21.

DILLON, JOHN: Huron, S. D., Feb. 6, Mellette 7, Badfield 8, Faulkton 9, Bowdle 10, Europa 12, Ipswich 13, Aberdeen 14, Groton 15, Webster 16, Sisseton 17, Millbank 19, Ortonville, Minn., 20.

DONNELLY STOCK (Henry V. Donnelly, mgr.); New York city Sept. 25-indefinite.

DON'T TELL MY WIFE (Felix Risser, mgr.); Mattoon, Ill., Feb. 6, Parks 7, Charleston 8, Pana 9, Decatur 10, E. St. Louis 11, Litchfield 12, Taylorville 13, Alton 14, Springfield 15, Lincoln 17.

DORMOND-FULLECK: N. Adams, Mass., Feb. 5-10.

DREW, JOHN: Washington, D. C., Feb. 5-10.

FIGHT BELLS (Byrne Brothers); Canton, O., Feb. 6, Mansfield 8, Findlay 10.

ELROY STOCK (E. S. Brigham, mgr.); Hartford, Conn., Feb. 5-10, New Britain 12-17, Lowell, Mass., 19-24.

ELROY STOCK (A. H. W. Taylor, mgr.); Poughkeepsie, N. Y., Feb. 5-10, Cohoes 12-17.

EMMET, J. K., and GILSON, LOTTIE: Boston, N. J., Feb. 17.

EMPIRE STOCK: Chelsea, Mass., Feb. 5-10.

EMPIRE THEATRE CO.: Gerard, Mo., Feb. 5-7, Galena 8-10, Pittsburgh 12-14.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.); New York city Dec. 25-indefinite.

EWING-TAYLOR: Belton, Tex., Feb. 5-10, Brenham 12-17, Victoria 19-24.

EWROD STOCK: Weston, W. Va., Feb. 5-10, Buchanan 12-14, Monongah 15-17, Munington 19-24.

FABIO ROMANI (Alden Benedict, mgr.); Bay City, Mich., Feb. 10.

FALKNER ENTERTAINERS: Torrington, Conn., Feb. 5-10.

FAUST (Morrison); Wilkes-Barre, Pa., Feb. 6, Easton 8, Williamson, Del., 10, Lynchburg, Va., 12, Richmond 15, Norfolk 17, Wilmington, N. C., 21, Charleston, S. C., 22, Savannah, Ga., 24.

FAUST (Porter J. White); Latrobe, Pa., Feb. 6, Jeannette 7, Greensburg 8, Mt. Pleasant 9, Connellsville 10.

FERRIS COMEDIANS (Dick Ferris, mgr.); Pittsburgh, Kan., Feb. 5-10, Wichita 12-17, St. Joseph, Mo., 19-24.

FINN, MRS. (Charles E. Power, mgr.); Toronto, Can., Feb. 5-10, Buffalo, N. Y., 12-17.

FOR FAIR VIRGINIA (Bess Whytal); Northampton, Mass., Feb. 6, Pittsfield 9, Adams 10, Troy, N. Y., 14, Rutland, Vt., 16, Burlington 17, Montreal, Can., 19-21, Ottawa 22-24.

FORPAUGH STOCK: Philadelphia, Pa., Sept. 4-indefinite.

FRANCE, BOR: Lawrenceburg, Ind., Feb. 5-10.

FRENCH, R. E. THEATRE: Portland, Ore., Feb. 11.

FRONT STOCK: Halifax, N. S., Feb. 5-10.

FRONT IN A BOARDING SCHOOL: New Haven, Conn., Feb. 9, 10.

GIRNEY-HOGFLYER: Scranton, Pa., Feb. 5-10, Wilkes-Barre 12-17.

GILLETTE, WILLIAM: New York city Nov. 6-indefinite.

GILMORE, BARNEY (Kidnapped in New York; E. J. McCullough, mgr.); Philadelphia, O., Feb. 6, Ashland 1, Upper Sandusky 8, Troy 9, St. Marys 10.

GOTHAM COMEDY (H. J. Gates, prop. and mgr.); Whitehall, N. Y., Feb. 6, 7, Bennington, Vt., 8, Mid-dury 9, Bristol 10, Vergennes 12.

GRAND STOCK (H. B. Hunt, mgr.); Indianapolis, Ind.-indefinite.

GRIMES' CELLAR DOOR: Portland, Me., Feb. 5-7.

HACKETT, JAMES R. (Daniel Frohman, mgr.); Middletown, Conn., Feb. 8.

HALL, DON C.; O'Brien, Ill., Feb. 5-10, Sherrard 12-17.

HASWIN, CARL (A Lion's Heart); New York city Feb. 5-10, Washington, D. C., 12-17, Philadelphia, Pa., 19-24.

HAVE YOU SEEN SMITH (Eastern); Manchester, N. H., Feb. 6, Lowell, Mass., 7, Gloucester 8, Fall River 9, 10.

HAVE YOU SEEN SMITH: Massillon, O., Feb. 6, Salem 7, Wapakoneta 8, Frankfort, Ind., 9, Peoria 10, Springfield 13, Hannibal, Mo., 14, Quincy 15, Keokuk 16, Moline 17, Davenport 18, Clinton 19, Clinton 20, Cedar Rapids 20, Iowa City 21, Des Moines 22, 23, N. Platte, Neb., 24.

HEARTS OF OAK (Sterne's); William B. Gross, mgr.; Milwaukee, Wis., Feb. 6, Holyoke, Mass., 12-14, Manchester, N. H., 16, Holyoke, Mass., 18-20, Philmont 21, Hudson 17, Bonham 19-24.

HEYKEL, CHAUNCEY (Augustus Pitou, mgr.); New York city Jan. 11-March 31.

NETHORPE, OLGA (Marcus Mayer, mgr.); New York city Feb. 5-March 10.

NEXT DOOR (Boyer Brothers; J. H. Arthur, mgr.); Peoria, Ill., Feb. 6, Davenport, Ia., 7, Iowa City 8, Muscatine 9, Burlington 10, Rock Island, Ill., 11, Midway 12, Bloomington 13, Galesburg 14, Ft. Madison, Ia., 15, Quincy 16, Webster 17, Moberly, Mo., 17, Clinton 19, Nevada 20, Springfield 21.

OLIVOTT, CHAUNCEY (Augustus Pitou, mgr.); New York city Jan. 29-March 3.

OLD ST. STEPHENS (Wallace Gilmore and Co., mgrs.); Cle夫ield, Pa., Feb. 6, Philipsburg 7, Hastings 8, So. Fork 9, Tyrone 10, Irwin 12, Latrobe 13, Apollo 14, Tarentum 15, Kittanning 16, Rochester 17.

OLD UNCLE JED: Washington, Ia., Feb. 6.

O'NEILL, JAMES (Lieber and Co., mgrs.); Richmond, Va., Feb. 6, Birmingham, Ala., 17.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.); Jersey City, N. J., Feb. 5-10, Paterson 12-14, Waterbury, Conn., 15-17.

ON THE SUWANEE RIVER: Cincinnati, O., Feb. 5-10.

ON THE WARASH (Edward C. White, mgr.); Oshkosh, Wis., Feb. 6, Appleton 7, Green Bay 8, Sheboygan 9, Beloit 10, 11.

OVER THE FENCE (Gas Hill, mgr.); Wheeling, W. Va., Feb. 8-10, Washington, D. C., 12-17.

OWEN, WILLIAM: Streator, Ill., Feb. 7.

PAGE, MARIE: Monroe, La., Feb. 5-10, Shreveport 12-17, Marshall, Tex., 19-21, Palestine 22-24.

PALMER: THE; Philadelphia, Pa., Feb. 5-10.

PATTON, CORSET, COMEDY (E. M. Gottschold, mgr.); Schenectady, N. Y., Feb. 5-10, Lynn, Mass., 12-17.

PATTON, CORSE, STOCK (David J. Ramage, mgr.); New Bedford, Mass., Feb. 5-10, Younkers, N. Y., 12-17, Trenton, N. J., 18-24.

PATTON, CORSET (Southern Stock); Portsmouth, N. H., Feb. 5-10, Bangor, Me., 12-17.

PECK'S BAD BOY (George M. Heath, mgr.); Logansport, Ind., Feb. 6, Peru 7, Huntington 8, Warsaw 9, Elkhorn 10, Michigan City 12.

PEOPLE'S PLAYERS: Macomb, Ill., Feb. 5-7, Champaign 8-10, Eureka 12-14, Wyoming 16-18, La-
PEOPLE'S STOCK: Morning Sun, Inc., Feb. 5-7.

PERKINS, WALTER (My Friend from India); Crawfordville, Ind., Feb. 7, Lafayette 8, Peru 9, Wabash 10, Huntington 12, Kalamausse, Mich., 13, Battle Creek 14, Sturgis 15, Coldwater 16.

PICTER COMEDY: Spartansburg, S. C., Feb. 5-10, Greenville 12-14, Athens, Ga., 15-17, Mobile, Ala., 19-24.

PHILLIAN STOCK: Kingston, N. Y., Feb. 5-10.

PIKE THEATRE CO. (D. H. Hunt, mgr.); Cincinnati, O., 10-indefinite.

POMEROY, IDA: Lynn, Mass., Feb. 5-10.

PRINGLE, DELLA: Ft. Smith, Ark., Feb. 5-10, Texarkana 12-17, Little Rock 19-24.

PUDDLE/DUFF WILSON (Leona Kusel, mgr.); Albany, N. Y., Feb. 7, 8, Burlington, Vt., 9, 10, Montreal, Can., 12-17, Ottawa 19, 20, Newbury 21-24.

QUI-VADES (Alden Benedict's); Montreal, Can., Feb. 5-10.

RICE, FANNY: So. Bend, Ind., Feb. 6, Kendallville 8.

REMEMBER THE MAINE (Western; Lincoln J. Carter, prop.; Charles H. Haygood, mgr.); Denver, Colo., Feb. 5-10, N. Platte, Neb., 12, Kearney 13, Grand Island 14, Lincoln 15-17, Leavenworth, Kan., 18, Atchison 19, 20, Fremont 21.

REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.; St. Albans, Vt., Feb. 6, Burlington 7, Rutland 8, Philadelphia, Pa., 12-17, Turner's Falls, Mass., 13-17, Portland 18, 19, Lewiston 20, 21, Auburn, Neb., 22, Fremont 23).

ROBERT, KATHERINE: Lewiston, Me., Feb. 5-10, Portland 12-17, Bath 19-24.

ROBISON, STUART (D. V. Arthur, mgr.); Nashville, Tenn., Feb. 6, 7, Chattanooga 8, Birmingham, Ala., 9, Montgomery 10, New Orleans, La., 12-17, Galveston 18, Tex., 19, Houston 20, San Antonio 21, Austin 22, Ft. Worth 23, Dallas 24.

ROBISON THEATRE: Columbus, Miss., Feb. 5-7.

ROCK WELL DRAMATIC: Gardner, Me., Feb. 5-10.

ROGERS BROTHERS: Philadelphia, Pa., Feb. 5-17.

ROTHLEFF, KAREN: Breman, Tex., Feb. 5-7.

RYAN, DANIEL R. (E. A. Schiller, mgr.); McKeesport, Pa., Feb. 5-10, Wheeling, W. Va., 12-17.

SAG HARBOR: Providence, R. I., Feb. 5-10.

SANDERS, MARY (Robert E. Johnston, mgr.); Montreal, Can., Feb. 5-10, Ottawa 14-17, Toronto 19-24.

SHANNON, G. (Harry Shannon, mgr.); Flint, Mich., Feb. 5-10.

SHANNON OF THE SIXTH: Manchester, N. H., Feb. 5-10, Lynn, Mass., 12-14.

SHAW, SAM T.: Baker City, Ore., Feb. 5-10, La Grande 12-17, Pendleton 19-24.

SHEA, THOMAS E. (S. W. Combe, mgr.); New Castle, Pa., Feb. 5-10, Allentown 12, 13, Reading 14-17, Lancaster 19-24.

SHEAHER, TOMMY: Fishkill, N. Y., Feb. 5-10, Sing Sing 12-17, Peekskill 19-24.

SHENANDOAH: Rochester, N. Y., Feb. 5-7, Geneva 8.

SHIRLEY, JESSIE: Stockton, Calif., Feb. 5-10, Modesto 12-17.

SHORE ACRES (William B. Gross, mgr.); Wheeling, W. Va., Feb. 5-6.

SIDE TRACKED (Eastern; A. Q. Scanlon, mgr.); Griffin, Ga., Feb. 6, Rome 7, Atlanta 8-10, Gainesville 12, Athens 13, Augusta 14, Anderson, S. C., 15, Spartanburg 16, Newberry 17, Chester 19, Charlotte 20, Salisbury, N. C., 21, Winston 22, Greenville 23.

SIDE TRACKED (Western; Elmer Walters); Keokuk, Ia., Feb. 6, Dixon 8, Fremont 9, Oskosh, Wis., 11.

SIL PLUNKARD (J. C. Lewis; Bob Mack, mgr.); Petersburg, Va., Feb. 6, Charlottesville 8, Staunton 9, Raleigh 14, Henderson 15, Fayetteville 19.

SKINNER, OTIS: St. Joseph, Mo., Feb. 6, Nebraska City, Neb., 7, Beatrice 8, Lincoln 9, Fremont 10, Norfolk 12, Sioux City, Ia., 13, Des Moines 14, Mankato, Minn., 15, Owatonna 16, Northfield 17, Faribault 18, New Ulm 19, St. Cloud, Minn., 20.

MCGARTHY'S MISFAPS (Edwin C. White, mgr.); Salt Lake City, U. S., Feb. 5-7, Rock Springs 8, Rawlins 9, Cheyenne 10, Casper 11, Laramie 12, Cheyenne 13, Rawlins 14, Casper 15, Cheyenne 16, Laramie 17, Rawlins 18, Casper 19, Laramie 20.

THE AMERICAN GIRL (J. Q. Scammon, mgr.); Greenville, O., Feb. 6, Warren 7, Canton 8, Alliance 9, Canal Dover 10, Sisterville 11, W. Va., 12, Fairmont 13, Elkins 14, Thomas 15, Davis 16, Piedmont 17, Bazaar 18, Madison 19, Stanton 20, Charlotteville 21, Petersburg 22, Danville 24.

THE BELLE OF NEW YORK: New York city Jan. 22-Feb. 10.

THE CHERRY PICKERS (Nathan Appell, mgr.); Hamilton, Can., Feb. 6, Guelph 7, Peterborough 8, Belleville 9, Brockville 10, Montreal 12-17.

THE CHILDREN OF THE GHETTO (Lieber and Co., mgrs.); Chicago, Ill., Feb. 5-10, Chester 12-17, Norristown 19-24.

THE DAZZLER: New York city Jan. 22-Feb. 13.

THE GEMS (George Wood, mgr.); New Brunswick, N. J., Feb. 5-10, Boonton 12-17.

THE GIRL FROM CHINATOWN (W. O. Edmunds, mgr.); Chicago, Ill., Feb. 5-10.

THE GIRL FROM CHILI (Eastern; Fitz and Webster, mgrs.); Asheville, N. C., Feb. 14.

THE GIRL FROM CHILI (Western); Mexico, Mo., Feb. 6, Columbia 7, Fayette 8, Warrensburg 9, Booneville 10, Jefferson City 12, Sedalia 13, Lexington 14, Marshall 15, Lenoworth 16, Holtton

WALSH, BLANCHE, AND MACDOSELL, MELBOURNE (Ben Stein, mgr.): Cripple Creek, Col. Feb. 11, 12. Salt Lake City, U. S., 19-21. Ogden 22.

WALTER LESTER STOCK: Amsterdam, N. Y., Feb. 5-10. Glen Falls 12-17.

WARD AND VOKES: Providence, R. I., Feb. 5-10. New Haven, Conn., 23.

WARD AND WHITE STOCK: Wilmar, Minn., Feb. 5-10.

WARDE, FREDERICK (Clarence M. Brune, mgr.): Butte, Mont., Feb. 4-7.

WARNER COMEDY (Ben R. Warner, prop. and mgr.): Macon, Ga., Feb. 5-10.

WAY DOWN EAST (William A. Brady, mgr.): New York City Nov. 13-indefinite.

WAY DOWN EAST (No. 2): Westfield, Mass., Feb. 5-10.

WEITZMAN'S STOKE: New Adams 8. Springfield 9, 10. New Haven, Conn., 21-22.

WHAT HAPPENED TO JONES (Joseph McKeever, mgr.): Philadelphia, Pa., Feb. 5-10.

WHAT HAPPENED TO JONES (Northern: W. H. Wright, mgr.): Claremont, N. H., Feb. 6. Springfield, Mo., 10. Memphis, Tenn., 12, 13. Little Rock, Ark., 14. Hot Springs 15. Shreveport, La., 16. Paris, Tex., 17.

WALKED LONDON: Chicago, Ill., Feb. 5-10.

WILLIAMS AND WALKER: Bloomington, Ill., Feb. 6.

WIEDEMANN'S BIG SHOW: Dawson, Ga., Feb. 19.

WILSON, GEORGE W. (E. D. Davenport, mgr.): Norwich, Conn., Feb. 5-10.

WILSON THEATRE: Buffalo, N. Y., Feb. 5-10.

WILLIAMS COMEDY: Latrobe, Ky., Feb. 11.

WOLFE, HARRISON J. (Howe, Weisburg and Co., mgr.): Belvidere, Ill., Feb. 6. Beloit, Wis., 7. Janesville 9. Rockford, Ill., 10.

WOODWARD-WARREN: Birmingham, Ala., Feb. 12.

YOUNG, JAMES: Jacksonville, Fla., Feb. 5, 6. Brunswick, Ga., 7, 8. Savannah 9, 10. Columbus 12, 13. Montgomery, Ala., 14, 15.

ZAZA (Mrs. Carter): Fall River, Mass., Feb. 6. Springfield, Mo., 10. Memphis, Tenn., 12, 13. Little Rock, Ark., 14. Hot Springs 15. Shreveport, La., 16. Paris, Tex., 17.

ZAZA (No. 2): Charles Froehman, mgr.: Dubuque, Ia., Feb. 9.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON, COMIC OPERA: Philadelphia, Pa., indefinite.

A GREEK SLAVE: Toledo, O., Feb. 7, 8. Rochester, N. Y., 9, 10.

BLACK PATTIE'S TROUBADOURS (Vestredale and Nolan, mgr.): St. Joseph, Mo., Feb. 7, 8. Nebraska City, N. H., 9. Lincoln 10. Omaha 11, 12. Council Bluffs, Ia., 13. Sioux City 14. Ft. Dodge 15. Des Moines 16, 17. Cedar Rapids 19. Davenport 20. Burlington 21. Quincy, Ill., 22. Hannibal, Mo., 23. Springfield, Ill., 24.

BOSTONIANS, THE: San Francisco, Cal., 5-24.

CARMEN, THE (Opéra): Atlantic City, N. J., Savage prop.; New York City Oct. 2, indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25, indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., No. 6, indefinite.

CHRIS AND THE WONDERFUL LAMP: New York city Jan. 1, indefinite.

DANIELS, FRANK (Kirke La Shelle, mgr.): New Albany, Ind., Feb. 5-10.

DESHON OPERA: Sandusky, O., Feb. 5-10. Newark, Del., 12-17.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Milwaukee, Wis., Feb. 5-10.

GRAU GRAND OPERA (Maurice Grau): New York city Dec. 18-March 13.

HERALD SQUARE OPERA: Anderson, S. C., Feb. 5, 6. Greenville, S. C., 7.

HOPPER IN THE WOLF (E. R. Reynolds, mgr.): London, Eng., Aug. 28, indefinite.

JACK AND THE BEANSTALK (F. Price, mgr.): Monroe, Ala., 6. Meridian, Miss., 7. Selma, Ala., 8. Montgomery 9, Birmingham 10. Nashville, Tenn., 12, 13. Chattanooga 14. Knoxville 15. Lexington, Ky., 16, 17.

LAMARDO OPERA: San Antonio, Tex., Feb. 6, 8, 9.

LOUISE BREHANY OPERA: Abilene, Tex., Feb. 6. Colorado 7, El Paso 8, 9. Silver City, N. M., 10. Albuquerque 12. Santa Fe 13. Las Vegas 14. Gallup 15. Winslow, Ariz., 16. Flagstaff 17.

NEVADA, EMMA: Butte, Mont., Feb. 14.

NIELSEN, ALICE (Frank J. Perley, mgr.): Brooklyn, N. Y., Feb. 5-10.

OLIMPIA OPERA: Birmingham, Ala., Feb. 12-14. Lancaster, Ky., 15, 16.

ROBISON COMIC OPERA (Frank V. French, mgr.): Pittsburgh, Mass., Feb. 5-10. Brattleboro, Vt., 12-17. Gloucester, Mass., 19-24.

STEPAKOFF OPERA: Cumberland, Md., Feb. 8-10.

THE BEGGAR PRINCE (F. A. Wade, mgr.): Monroe City, Mo., Feb. 5-7. Moberly 8-10. Bonneville 12-14.

THE EVIL EYE (Sidney R. Ellis, mgr.): Birmingham, Ala., Feb. 7. Montgomery 8, Mobile 9, 10. New Orleans, La., 11-13.

THE MAN IN THE MOON JR.: Philadelphia, Pa., Feb. 5-10.

THE PRINCESS CHIC: Boston, Mass., Feb. 5-10.

THE TELEPHONE GIRL (F. G. Ross, mgr.): Kanakake, Ill., Feb. 6. Kokomo, Ind., 7. Munice 8, 9. Lima, O., 10. Newark 10. Pittsburgh, Pa., 12-17. Wheeling, W. Va., 19. Akron 21. Marion 22. Springfield 23. Logansport, Ind., 24.

THREE LITTLE LAMBS (Edwin Knowles, mgr.): Philadelphia, Pa., Feb. 5-17.

WILBUR OPERA: Troy, N. Y., Feb. 5-10. Schenectady 12-17. Hartford, Conn., 19-24.

WILBUR KIRWIN: Savannah, Ga., Feb. 12-17. Montgomery, Ala., 19-23.

WILSON, FRANCIS: Chicago, Ill., Jan. 29, indefinite. **YOUNG, JOHN E. OPERA** (John E., Toronto, Ont., Jan. 29-Feb. 10. Woodstock 11-17. London 19-24).

VARIETY.

AMERICAN BURLESQUERS: New York city Jan. 29. Feb. 10.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29, indefinite.

AUSTRALIAN BURLESQUERS: Buffalo, N. Y., Feb. 5-10.

BENEDICT VAUDEVILLE STARS: Philadelphia, Pa., Feb. 5-10.

BROADWAY BURLESQUERS: Paterson, N. J., Feb. 5-10. Philadelphia, Pa., 12-17. New York city 19-24.

BLACK CROOK, JR. (Bradick's): El Paso, Tex., Feb. 5-6.

BOWERY BURLESQUERS: Detroit, Mich., Feb. 5-10.

CITY CLUB: Brooklyn, N. Y., Feb. 5-10.

CRACKER JACKS (Robt. Manchester, mgr.): Chicago, Ill., Feb. 5-10.

DAINTY DUCHESS: Brooklyn, N. Y., Feb. 5-10.

DEVORE, SAM: Brooklyn, N. Y., Feb. 5-10.

FADS AND FOLLIES (W. E. Bissell): Providence, R. I., Feb. 5-10.

FUGGORAS'S STARS: Minneapolis, Minn., Feb. 5-10.

GAY MASQUERS (Gus Hill): Franklin Park, Ill., 5-10. New Haven, Conn., 8-10. New York city 12-17.

GAY MORNING GLORIES: Jersey City, N. J., Feb. 5-10.

HART, JOS.: Cleveland, O., Feb. 5-10. Syracuse, N. Y., 12-17.

GRASS WINDOWS: Cincinnati, O., Feb. 5-10.

HEAVEN THE WHITE YOGI: Stamford, Conn., Feb. 5, 6. No. Newark, 7, 8. Derby 9, 10. Plainfield, N. J., 12, 13. Norwalk 14. New Haven, Conn., 15-17. Bridgeport 19-21.

HOWARD, MAY (John S. Raymond, mgr.): Washington, D. C., Feb. 5-10. Indianapolis, Ind., 15-17.

HYDE'S COMEDIANS: Pittsburgh, Pa., Feb. 5-10.

INDIAN MAIDENS (Lillian Washburn; Frank Abbott, mgr.): New York city Feb. 5-10.

JACQUELINE T.: Providence, R. I., Feb. 5-10.

KNOX JEWELERS (Robt. S.): Philadelphia, Pa., Feb. 5-10.

MONTYRE AND HEATH COMEDIANS (W. F. Crossley, mgr.): Brooklyn, N. Y., Feb. 5-10.

MERRY MAIDENS: New York city Jan. 29-Feb. 10.

MONTE CARLO GIRLS (Philadelphia, Pa., Feb. 5-10.

MOULIN ROUGE: New York city Feb. 5-10. Brooklyn, N. Y., 12-17.

NEW YORK STARS: Baltimore, Md., Feb. 5-10.

NIGHT OWLS (Samuel, N. Y., Feb. 5-10.

ODYSSEUS (Johnson): Milwaukee, Wis., Feb. 5-10.

PEDDLAN WOMEN (Wobber's): Pittsburgh, Pa., Feb. 5-10. Philadelphia 12-17. New York city 19-24.

REUVENS, M.: Grand Rapids, Mich., Feb. 5-10. Chicago, Ill., 12-17. Milwaukee, Wis., 19-23.

RENTZ-SANTLEY (Abe Lenfant, mgr.): New York city Feb. 5-10. Brooklyn, N. Y., 12-17. New York city 19-24.

RENTZ-SANTLEY (Western): Butte, Mont., Feb. 11-12.

RICE ALL STAR SPECIALTY: Wamego, Kan., Feb. 6. Clyde 8. Concordia 9.

RICE AND BARTON GAFFTY: Chicago, Ill., Feb. 4-10. Milwaukee, Wis., 12-17. Philadelphia, Pa., 19-24.

ROSE HILL FOOLY: Philadelphia, Pa., Feb. 5-10.

ROSE BLESSERS: Hartford, Conn., Feb. 5-7.

SOUTHLAND: Atlanta, Ga., Feb. 6. Johnston 7. Cincinnati 9, 10-13.

TAMMANY TIGERS (Sam Hill): Washington, D. C., Feb. 5-10. Hagerstown, Md., 12-17.

TUXEDO CLUB: Fall River, Mass., Feb. 8-10.

UTOPIANS (T. W. Dinkins, mgr.): Newark, N. J., Feb. 5-10.

WANT FAIR (Gas Hill): Manchester, N. H., Feb. 5-10. Boston, Mass., 12-17. New Haven, Conn., 22-24.

WEEDON AND FIELD STOCK: New York city Sept. 7, indefinite.

WILLIAMS AND WALKER: Indianapolis, Ind., Feb. 4-6.

MINSTRELS.

BARLOW BROS.: Prescott, Ark., Feb. 6. Arkadelphia, 7. Hot Springs 8. Little Rock 9. Pittsburgh, Kan., 17. Chanute, Ilo., 19. Garnett 20. Olache 22. Leavenworth 23. Atchison 24.

CLAHANE, CHAUVE AND WESTON'S: Kingston, N. Y., Feb. 6, 7.

DIAMOND BROTHERS: Fall River, Mass., Feb. 6. Hyde Park 7. Quincy 8. Haverhill 9, 10.

GORDON'S: Orlando, Fla., Feb. 6. Sanford 7. DeLand 10.

HENRY, III: Batavia, N. Y., Feb. 7. Corning 8. Waverly 9. Binghamton 10.

MAHARA'S: Key West, Fla., Feb. 5, 6.

NASHVILLE STUDENTS (Bruce and Holland): Vickery, Mo., Feb. 6. Port Gibson 1. Greenville 8. Memphis, Tenn., 9, 10. Helena, Ark., 12. Clarendon 13. Jonesboro 14. Newbern 15. Little Rock 16. Hot Springs 17. Arkadelphia 18. Prescott 20. Hope 21. El Dorado 22. Junction City 23. Camden 24.

OTTIS BOWERS AND AL. BUSBY'S MINSTRELS (Al. J. Busby, mgr.): Monmouth, Ill., Feb. 10. Ottawa, Ia., 12. Okaloosa 14.

PHIMROSE AND DON KSTARDE: Baltimore, Md., Feb. 6-24.

RI-HARIS AND PRINGLE'S (Direction Bruce and Holliday): Portland, Ore., Feb. 4-7. Astoria 8. Vancouver, Wash., 9. Centralia 10. Aberdeen 12. Hoquiam 13. Montesano 14. Olympia 15. Tacoma 16. Seattle 19-24.

RUSCO AND HOLLAND'S: Trinidad, Col., Feb. 6. La Junta 7. Rocky Ford 8. Pueblo 9. Colorado Springs 10. Denver 12-17. Cripple Creek 18. Victor 19. Louisville 20. Aspen 21. New Castle 22. Grand Junction 23.

SCOTT'S, OLIVER (W.H. A. Junker, mgr.): Tuscaloosa, Ala., Feb. 6. Selma 9. Montgomery 10.

SHEPPARD'S: Portsmouth, N. H., Feb. 6. Lincoln 7.

SUN'S GUS: Baldwinville, N. Y., Feb. 6. Canastota 7. Oneida 8. Cazenovia 9. Cortland 10. Waterloo 12. Penn Yan 13. Geneva 14. Canandaigua 16. Le Roy 17. Rochester 19. Attica 20. Warsaw 21. Salamanca 22. Dunkirk 23. Utica 24. East, Pa., 24.

SWEEZY AND ALVIN (R. E. Wallace, mgr.): Des Moines, Ia., Feb. 5, 6.

VOGEL AND DEMING'S (John W. Vogel, mgr.): Ashland, Pa., Feb. 6. Lewiston 7. Harrisburg 8. Columbia 9. Lancaster 10. Lebanon 12.

WEST'S, WILLIAM H. (Charles R. Bugbee, mgr.): Asheville, Tenn., Feb. 6. Charlotte 7. Charleston, S. C., 8. Havana, Ga., 9. Augusta 10.

WISCONSIN: Milwaukee, Wis., 12-17.

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TELEGRAPHIC NEWS

CHICAGO.

Wintery Weather Booms Business—Bills of the Week and More to Come.

(Special to The Mirror.)

CHICAGO, Feb. 5.

While we had our coldest weather of the present winter last week, the mercury dipping down to eight degrees below zero, the frigidity had no apparent effect upon the business at the theatres. The people here have evidently acquired the "theatre habit" and will not swear off. Thirteen farewell performances of *Quo Vadis* were given at McVicker's, each to the absolute capacity of the house, and it is said that the seventy and odd performances of the play during the eight weeks of the run have brought in nearly \$100,000. Manager Litt came on for the latter part of the week, and he reports great business in all of his enterprises. Last evening Kellar followed *Quo Vadis*, opening before an immense house for one week. A few Sundays ago, by the way, Mr. and Mrs. Kellar passed through here and dined with Madame Herrmann and her niece. It was the first time they had met in years. Madame Herrmann is now here in vaudeville, making her usual hit.

The annual ladies' dinner of the Forty Club occurred at the Grand Pacific Hotel last Tuesday. More than one hundred ladies and gentlemen were present, and among the guests were Jessie Bartlett Davis, Edmund D'Lyons, Alice Fischer-Harcourt, Joseph Saworth, Arthur Forrest, Roselle Knott, Amy Leslie, Will J. Davis, Arthur Clarke, Lillian Manderr, William Harris, William Humphreys, Mr. and Mrs. Elmer Grandin, Harry G. Sommers, and Elsie Reasner.

Julie Arthur's second and last week at the Grand Opera House in *Moro* than Queen was larger by many dollars than her first, in spite of the severe weather. Lawrence Hanley came on to play Lucien Bonaparte, and did it magnificently. "Bob" Roberts, who had played the part and staged the play, went to New York Thursday. Later in the season Mr. Hanley will play Romeo to the beautiful star's Juliet, and then Miss Arthur will return from the stage, possibly playing a few weeks each year, as Mr. Jefferson does. She was followed at the Grand last night by Wilton Lackaye in *Children of the Ghetto*, which will be given for one week. It was enjoyed by a very large audience. Next week, Arizona returns for a brief stay, and then Mrs. Fiske comes in *Becky Sharp*, for which production a mass of mail orders are already in the box-office.

Mr. and Mrs. Kendall have been winning golden opinions at Powers' in the Elder Miss Boston, with which the second week of the engagement opened to-night. The Kendall repartees may be seen later. W. H. Crane will follow in *A Rich Man's Son*.

Matt Berg writes from Phoenix, Ariz., that Managers Thall and Kennedy shipped their Yon Yonson paper to that point several weeks ahead of their date there. A "snap" company drifted into the town with six acrobats, and the toxy agent took the Yon Yonson paper from the express office, killed the town, and gave a performance. Shortly after this happened the manager of the opera house wired Thall and Kennedy as follows: "You will have to send on more paper. Company ahead of you used yours."

Francis Wilson, at the Columbia, for the second and last week of his engagement, revived *Ermine* to-night, with Pauline Hall as Jennie Westerley. The advance sale for the Irving-Terry engagement at the Columbia will open to-morrow.

My friend Becker, the horn player, is a rare philosopher. He says: "But see how much better off I am than Mayor, the oboe player. I had hopes of a job for Saturday night all the week. Of course, on Friday I heard I wouldn't get it, but Meyer didn't even have any hopes."

The *Duchess stock* is reviving Trilby, with Howell Hannell as Svengali, Julia Stuart as Trilby, Benjamin Johnson as the Laird, Gardner Crane as Taffy, and Edward Markey as Little Billes.

Jacob Litt will bring *Sporting Life* back to McVicker's next Sunday, and Andrew Mack will follow in *The Lost of the Rohans*.

David Bishop was the soloist with the Thomas Orchestra at the Auditorium last Friday and Saturday. Speaking of the sombre album, we had two weddings here last week that deserve a place therein. Mr. Swift married Miss Spry and Mr. Harr married Miss Harbour.

McFadden's *Row of Flats* is the bill at the Great Northern this week, following Devil's Auction, and the Bayes are underlined in *A Hot Old Time*.

The City of New York went from the Criterion to the Alhambra yesterday, and had two big houses. To-night Manager J. M. Ward, who has secured the lease of the Alhambra for himself, is having a testimonial, with the melodrama, a vanderbilt bill, and a banquet.

A Romance of Coon Hollow is the bill this week over at the Criterion. A Grip of Steel is at the Bijou, and Midnight in Chinatown is the offering at the Academy of Music.

Adolf Philip, the German comedian, has made a hit at the Lyric in *A New York Brewer*, and German theatricals are receiving him most enthusiastically. Indications are for a run, although *A Young Wife* is announced.

Cumberland '01 is being revived by the stock at Hopkins', with May Hoerner and Robert Wayne in the leads.

Der Freischütz was given in English by the Castle Square Opera company at the Studiobank last week, and our old friend, C. D. Ross, writes to the Journal from his Indiana farm that he did this opera in English at Crosby's Opera House here in 1888, with Parepa Ross and William Castle in the cast. This week Joe Sheehan returns to sing *Maurice* in II Trovatore, and La Traviata is underlined.

To-morrow evening and Thursday afternoon William Shakespeare, the London vocal teacher, will give lecture song recitals at University Hall. On next Saturday afternoon Alexander Petechakoff, the Russian violinist, will give a concert at Central Music Hall, while the Chicago Mendelssohn Club, assisted by David Bispham and the Thomas Orchestra, is down for a concert at Central Music Hall Thursday.

Madame Gadski, Walter Damrosch, David Bispham, and George Hamlin will give a Wagner recital at Central Music Hall on Feb. 20, and the French grand opera season will open at the Auditorium March 12 for four weeks, while Joseph will be here March 10.

Jacob Litt will bring *Sporting Life* back to McVicker's in about a month, with Joseph T. Kilgour, Eliza Proctor Otis, Frazer Coulter, Frank Burbeck, Marion Elmore, and Joseph Wheeldon in the cast.

Another bulletin from Andy Mackay, typewritten from Kingston, Ont., under a letter head adorned with the British and American flags, says: "Since writing you last I have had a communication from the caretaker of the gaol at St. Mary's, Ont., regarding our mutual friend, 'Punch' Wheeler. He says that if 'Punch' is now a hireling and accepts British gold he is a boor by birth and at heart. And he further says that the days when 'Punch' used to come treasuring over the veldt with his bill trunks and his usual load of laager were happy ones for them both."

W. H. Crane recently returned a comedy to an ambitious author and received the following cutting reply: "The man who doesn't know a diamond when he sees one will never be a Tiffany. The man who is afraid that other people might not agree with him will always be a little toad. The only great man is he who gives public opinion its initiative. They that demand always follow in the end him who can command. Mine is the first American comedy. Hesitation is the thief of grand results and reason the fool of conscience. The present school of dramatic art is dead, dead, dead." Mr. Crane is able to be up and about.

BOSTON.

The Cadet Theatricals—The Columbia Theatre Mix Up—Current Bills.

(Special to The Mirror.)

BOSTON, Feb. 5.

The event of the night in Boston was the first complete performance of the Cadet Theatricals at the Tremont, where breathing room was at a premium in honor of R. A. Barnet's new extravaganza,

Miladi and the Musketeers, which was given with this cast:

Raoul D'Artagnan	W. S. Hawkins
Hitchien	T. E. Stanton
Colonel Du Paty Du Lobster de Roche	T. L. Drew
Alax Dickinson	Alex Dickinson
Porkins	H. B. Perkins
French Miss	H. S. Tripp
George Villiers	K. D. Ward
Louis 13	E. C. Briggs
De Jussac	E. L. Bowditch
Auboum	H. D. Steel
Biscarac	G. M. Stearns
Cabasse	H. W. Southgate
Bernajoux	C. F. Stowe
Brangier	J. Brewer
Henri	G. G. Bowman
Julique	G. L. Bowditch
Riquinet	N. W. Flagg
Neige	R. A. Ross
A Feeble Old Citizen	W. N. Magoun
The Intelligent Donkey	W. B. C. Fox
Clearice, "Miladi"	A. C. Stone
Gloria	J. B. Beekler
Anne of Austria	J. Ellings
Mignonette	E. S. Burns
Marie	H. W. Gould
Annette	E. K. Adams
Mabille	H. D. Taylor
Hortense	W. J. Toppan
Cecile	R. L. Scalfi
Jeanne	E. R. Abibon
Elise	H. M. Adams
Valerie	P. D. Rust
Babet	
Olympe	
Phryne	
Susanne	

Mr. Barnet has cleverly banqueted the Three Guardsmen and Cyrano de Bergerac in his extravaganza, which opens in old Paris. The second act is Calais, and the third in the Louvre, where the ballet is introduced. In many respects it is the best of all the extravaganzas that Mr. Barnet has written for the Cadets, and when more rapidity of motion has been added to the opening of the second act—now the only weak spot—the work will be admirably adapted to professional production. Indeed, I would not be surprised to hear that managers were already bidding for rights. The performance was a complete success in every way, and Mrs. Hawkins and Stanton took the honors, as in past years. Much praise was given for the music by Harry Lawson Heartz, orchestrated by George Lowell Tracy. There was a final dress rehearsal last Thursday afternoon, which served almost as a professional matinee, for many players were present and congratulated Mr. Barnet on his success.

William H. Crane began the last week of his stay at the Hotel with a revival of *A Virginia Courtship*, which was played here for three weeks last season but still has more magnetism than *A Rich Man's Son*, which the critics did not seem to like, but which played to exceedingly good business in the week.

This is the last week of the engagement of Daniel Sully in *The Parish Priest* at the Park. Mr. Sully has found the greatest success that he ever had in Boston. A Stranger in a Strange Land will follow.

The Great Ruby has received good notices for its production at the Boston. No limit to the run is yet announced.

Princess Chic closes its run at the Columbia this week and will be succeeded by Mamelle 'Arkins, with Paula Edwards in a leading character. One of the interesting features this week is the first appearance of Christie McDonald in the title role of Princess Chic.

The Girl from Maxim's at the Museum has met with denunciation.

A Trip to Coontown is the attraction at the Grand Opera House, with Cole and Johnson at the head of the company. Last week with *The Gunner's Mate* they had a naval night, and Admiral Sampson and the officers of the Navy Yard were present.

The Bells of Hinslemeade has made such a hit at the Castle Square that the indications are that it will be the dramatization of *The Firm of Girdlestone* that is announced. The Bowdoin Square made the production more than a month ago.

John W. Rose has a great chance at the Bowdoin Square this week, and in *On the Bowery* he is a better Steve Brodie than the real Steve.

The Man Without a Country is the play for the stock at the Grand this week, and this is the first time it has been given here at popular prices. Spectacles and a cake walk are shown between acts.

Charles F. Atkinson is going to brush the dust off The Electric Spark and star Sager Midgley and Gertie Carlisle in the play. They were the hits of Little Red Riding Hood here. The play, by Charles F. Pidgin, has not been acted for years. It once was used by Mr. Atkinson's famous Jollities, including Frank Daniels, Jennie Yeaman, and the late Lilian Durrell.

The Elk's benefit will occur at the Boston Feb. 8. Every attraction of importance playing in town will be represented in the long bill, and an especially interesting feature will be the balcony scene from Romeo and Juliet, with William Courtleigh and Percy Haswell as the lovers.

Minnie Methot's retirement from Princess Chic is explained as due to an accident received in a fencing scene in the opera.

Mario George's Boston friends are preparing to give her a great reception when she comes here with The Bounders.

B. F. Keith's steam yacht *Courier* arrived at Key West last Thursday on its way to Havana.

The Prisoner of Zenda and Rupert of Hentzau are both in preparation at the Castle Square, making a sort of Anthony Hope cycle.

Anne Caverly received many social attentions while she was here with Mary Sanders. Her Sally Brass was one of the most artistic things in the performance of Little Nell and the Marchioness.

Several of Bert Copley's Boston friends are going on to New York to see her professional debut in *The Countess Clifton* to-morrow night.

Maud Odell was able to return to Boston for another visit after her engagement here, as she is out of the cast of Monte Cristo and James O'Neill revived that play in two or three New England cities.

The Princess Chic company were invited over to the Charlestown Navy Yard one afternoon last week. Special trolley cars took the whole party, and after the girls had seen all the sights they sang for the officers.

Thomas J. Barry has resigned as president of the Columbia Theatre and Music Hall company and has sold his stock in the corporation to J. J. and Pierce J. Grace. This sale included Mr. Barry's interest in the liquor license granted for use at the Columbia, about which there has been some dispute. This is taken as an indication that the Leedore attractions will finally be brought to the Columbia in spite of the unpleasantness which marked the exit of The Man in the Moon from the house. Indeed, a guarantee of \$6,000 has been offered to Mr. Leedore for a few weeks' run of The Bounders, which would clear the Museum for a prolonged run of The Girl from Maxim's.

The Boston Dramatic Review, under the eagle eye of Tom Shaw, is printing the best theatrical pictures of any paper issued in Boston.

Elizabeth Lincoln Gould has dramatized Louis M. Alcott's "Little Women," and it will be given in Copley Hall next month for the benefit of the Woman's Educational and Industrial Union. Josephine Sherwood will direct the production.

"Sag Harbor seems to be duplicating its Boston success on the New England circuit.

A testimonial to Rachel Noah will be given at the Park on Feb. 27. Several scenes from *As You Like It* will be given to introduce a new Rosalind, Mrs. F. B. Baury of this city. Grace Thorne will come on from New York to appear in *Drifted Apart* with Boyd Putnam, and Second Thoughts will be played by George E. Tibbets, Miss Noah, and Grace Atwell.

JAY BENTON.

PHILADELPHIA.

New Bills at All the Theatres—Fine Vaudeville—Items of Interest.

(Special to The Mirror.)

PHILADELPHIA, Feb. 5.

Richard Mansfield inaugurated his annual two weeks' engagement this evening at the Walnut Street Theatre and will appear for six nights and one matinee in *The First Violin*. He was received with applause by a crowded house. The Belle of New York Feb. 10.

Three Little Lambs opened to-night at the Auditorium to a large audience. The musical comedy is bright and pleasing and is presented by a company of acknowledged merit, including William E. Philip.

Raymond Hitchcock, Edmund Lawrence, W. T. Carleton, Adele Ritchie, Marie Cahill, Nellie Bragins, Susanne Santje, Gerry Ames, and Clara Palmer. The company will move to the Park Theatre next week. Hello, Bill, following at the Auditorium.

The Song of the Sword, with E. H. Sothern and Virginia Hurned, received its initial performance in this city this evening at the Broad Street Theatre. Next week the bill will be the Sunken Bell. Annie Russell in *Miss Hobie* Feb. 19.

The Chestnut Street Opera House had a fair opening with *The Man in the Moon*, which is here for two weeks. Mrs. Langtry in *The Degenerates* Feb. 18. N. C. Goodwin and Maxine Elliott March 5.

The Rogers Brothers in *Wall Street* inaugurated their second engagement this season at the Chestnut Street Theatre to-night for two weeks. A Runaway girl Feb. 18.

What Happened to Jones attracted a large house to the Park Theatre. The comedy is interpreted by an excellent company. Three Little Lambs Feb. 19. The Katzenjammer Kids Feb. 19.

The Girard Avenue Theatre Stock company presents a creditable rendering of *The Masqueraders* to a crowded house. Rose Stahl and Walter Edwards enact the leading roles. Michael Strogoff Feb. 12.

Darkness Unseen, handsomely staged and strongly cast, is the offering of Foreign's Theatre, where the stock company continues to attract crowded houses. Next week, The Dancing Girl.

Charles Dickens in the funny farce, *Mistakes Will Happen*, opened to-night at the National Theatre to large audiences. The company are A. H. Stuart, J. W. Stinson, Ben Done, L. R. Willard, Lansing Brown, Eddie Edmund, and Lottie Hyde. Next week, Remembra the Maine.

At the Standard Theatre the Brooklyn Handicap is presented by the stock company, headed by Charlotte Titell and Mortimer Snow, to large business. The vaudeville between the acts introduces Williams and Melbourne, Lillian Verona, and the cinematograph. Hanlon's Superba is in the card this week at the People's Theatre, with Horner's animal circus as one of the features. Devil's Island Feb. 12.

George Leacock, of Foreign's Theatre Stock company, has sued Paxton and Co. in Common Pleas Court to recover \$25,000 damages. He claims that he left with that firm three hundred shares of the capital stock of the American Tobacco company, valued at \$10,000, as security for an indebtedness of \$15,200. He claims that they converted this stock to their own use without notifying him or demanding the payment of his indebtedness.

Gustave Ambger, the German dramatic company at the Arch Street Theatre are doing a fairly remunerative business. Annie Fuhring will make her first appearance here this week in *Marie Stuart* and Deborah.

The Eleventh Street Opera House, with Dumont's Minstrels, contains in popular favor. On the programme this week are a new boy soprano, the Morgul Brothers, The Sing-In Girls, and The Living Poster.

The Grand Opera House this week offers Fritz Scholz's Symphony Orchestra of sixty-five musicians, with Madame Tavaray and the noted-baritone, Signor Del Puerto, as soloists. Bianna and Bianna, Charles A. Loder, Patterson Brothers, Emma, Emerson and Emmons,

Ernest, John Parry, Edward Hansen, and B. S. Carson. The usual big minstrel house was evidence. Viola Allen will follow in *The Christian*. Because She Loved Him So is the bill at the Academy of Music. Next week, Way Down East.

The Lyceum Theatre Stock company, after a very successful week on tour, has again taken its place at the Lyceum. In response to many requests Manager John W. Albaugh, Jr., decided to devote this week to a reproduction of two of the greatest successes of the season. Following out this intention the company appeared to-night in *She Stoops to Conquer*. The play was charmingly presented and every member of the company did well. Beginning with Thursday evening and continuing for the remainder of the week the play presented will be *Inceo, Hazel Kirke* next week.

The Strakoch Opera company appeared to-night in Amherst before an excellent audience at the Music Hall. Clara Lane sang the role of Rita in her usual good style, and her support, both from the company and chorus, was most gratifying. Manager Strakoch has placed a competent artist in every one of the small roles and the performance is an attractive one. Harriet Avery Strakoch and Will H. Stevens introduced a duet between the acts which was heartily enjoyed, and J. K. Murray sang "Kathleen Mavourneen." The opera season at the Music Hall will close with the Wednesday evening performance. The company will open in Cumberland, Md., on Thursday.

Man's Enemy is the attraction at the Holiday Street Theatre. The play deals with the subject of temperance in an interesting and forcible way, and is interpreted by an excellent company. The Great Train Robbery is the underline.

A large crowd gathered at the Music Hall on Thursday evening last to hear Sousa and his band. The concert was very enjoyable and Sousa was cheered to the echo.

Harriet Avery Strakoch made her first appearance in Baltimore as Carmen last Wednesday evening. Her remarkable success of the evening before in *H. Trovatore* was even surpassed, as her voice not only sounded better suited to the French opera but also its dramatic qualities were more fully brought out. Mrs. Strakoch's voice was in excellent condition and her enunciation was delightfully clear. Her return to the stage is an event of undoubted interest.

"Max O'Neill" lectured on "Her Royal Highness—Woman" at the Y. M. C. A. Hall this evening.

Mr. and Mrs. Jesse Tyson gave a breakfast on Friday last in honor of Mrs. Fiske. The literary, artistic, and fashionable sets were all well represented. Mrs. Fiske enjoyed a phenomenal week's business at the Lyceum and there is but one verdict regarding the production, "artistic and delightful."

Director General Frank C. Bostock of the Zoo, was the recipient on Friday evening last of a most beautiful jewel. The token of esteem came from the employees of the Zoo, including the well-known trainers who are now in the city while their shows are in Winter quarters. The performances are given daily and are always crowded.

A Texas Steer is being played by a good company at the Auditorium Music Hall. Katie Putnam plays Bosky, James R. McCann appears as Maverick Brander, and Will H. Bray as the Minister to Dabney. The Banda Rossa and a vaudeville company will follow.

HAROLD RUTLEDGE.

CINCINNATI.

Quo Vadis Makes a Hit—Other Bills—Personal Mention.

(Special to The Mirror.)

CINCINNATI, Feb. 5.

The splendid production of *Quo Vadis* was given at the Grand to-night, coming directly here from Chicago. The interest in the play is as widespread as it was for the book, and the huge audience to-night was but a sample of what the week's business will be. Joseph Haworth, Arthur Forrest, Horace Lewis, Edwin Varrey, Roselle Knott, Alice Fischer, and Maude Fealy were among the prominent names in the cast. The audience was very enthusiastic. Odette Tyler in *Phrosie* is underlined.

The Pike Stock company is devoting itself to comedy this week, presenting in a most attractive way, Christopher, Jr. It is the first time the play has been seen here.

The White Heather was put on in an elaborate manner at the Walnut yesterday afternoon and was vociferously applauded. Rose Coghlan and John T. Sullivan have the leading roles, which is an assurance that they are capably performed. Shore Acres will follow.

A Venetian Gentleman is the current attraction at the Lyceum, with Ben Hendricks in the star part. Mr. Hendricks is fully alive to the possibilities of the role and has good support.

On the Suwanee River is again at Hecks' where it has established a reputation as an acceptable tale of the Sunny South. The house was well filled yesterday at both performances. Stella Mayhew acted the part of Aunt Lindy capitally.

Souvenir photographs of Hobart Bosworth were presented to all the women in attendance at the Pike to-night.

Laura Biggar and Lucile Loring, both of The Queen of Chinatown company, were ill last week and not able to participate in all the performances.

A down-town ticket-office has been established at Fourth and Vine Streets for Hecks' and the Lyceum.

E. P. Moran is now treasurer at the Walnut in place of Andrew Hettessheimer, who has resigned.

Tharlow Bergen, late with Sol Smith Russell's company, has joined the forces at the Pike and made his first appearance there in Christopher, Jr.

Minnie Warren, of Sporting Life, was plaintiff in a suit in the Superior Court last week against the city. She received a verdict for \$657 for injuries sustained by a fall, had an account of the defective condition of the sidewalk in the rear of Hecks' last year.

WILLIAM SAMPSON.

NOTES OF NEW THEATRES.

Potter's Opera House, Bowling Green, Ky., which was totally destroyed by fire on July 3, 1899, is being rebuilt, and when completed will be a pretty and thoroughly equipped playhouse. The stage is 40 x 50 feet; to gridiron, 50 feet between girders, 42 feet; proscenium opening, 30 feet. It will be equipped with sixteen complete sets of scenery and two drop curtains. It is heated by steam and lighted by electricity, and has seven large dressing-rooms. The seating capacity is 1,000. The opening will occur about March 1.

The new playhouse that is being constructed from the Music Hall, Buffalo, probably will be called the Tech Theatre.

The new Malden Auditorium, Malden, Mass., will be completed in April. The theatre is being constructed at a cost of \$160,000 by Hon. E. S. Converse, and it is expected to be the equal of any playhouse in New England. Its appointments throughout will be rich and elaborate and complete in every detail. The seating capacity will be 1,700. The stage will measure 72 x 28 feet; to gridiron, 61 feet; to the floors, 28 feet. There will be sixteen dressing-rooms. The balcony and gallery will be reached by an elevator. The house will be heated by steam and lighted by electricity.

Larson's Theatre at North Yakima, Wash., is in course of construction, and will be ready for opening in May. The theatre will be on the ground floor, and its seating capacity will be about 1,000. The stage will be 35 x 70 feet; and the curtain opening, 30 x 27 feet. J. S. Pearson, of Des Moines, Ia., is the architect.

THEATRE FIRES.

The old State Street Theatre, at Hartford, Conn., that had not been used for theatrical performances for some years, was burned last week. Many well-known professionals played at the house in its palmy days. It was at one time owned by Lew Dockstader.

The Robinson Opera House, Jackson, Miss., was badly damaged by fire on Jan. 29.

Senator Chauncey M. Depew has not decided whether or not he will rebuild the Depew Opera House, Peekskill, N. Y., that was burned on Jan. 29. Senator Depew estimates his loss over the insurance to be about \$20,000.

BROOKLYN AMUSEMENTS.

SATURDAY, Feb. 3.

The Montauk had Annie Russell in *Miss Hobbs*, the feature of which was the delightful work contributed by Mrs. G. H. Gilbert, whose appearance was greeted with a burst of applause. Manager William T. Grover next offers Alice Nielsen in *The Singing Girl*, with May Irwin to follow.

The Amphion had a series of well-filled houses, a rare occurrence in that section, during the past year or more, to greet Viola Allen in *The Christian*. Miss Allen's well-liked Glory Quayle, with the fine support afforded her by Robert Brunet, Georgia Dickson, Frank Bangs, Helen Lowell and C. Leslie Allen made capital entertainment. The Village Postmaster, previously given here twice, is underlined.

At Piney Ridge, in which David Higgins and Georgia Waldron have long appeared to such advantage, was the bill at the Grand Opera House, where Manager Lewis Parker next presents George W. Monroe as Mrs. B. O'Shaughnessy.

The King of the Opium Ring held sway at the Bijou, and though no stranger here, succeeded in garnering a harvest of dollars. Manager Harry C. Kennedy's next offering is *The Great Train Robbery*.

Hyde and Behman's had for a second week Ching Ling Foo, who on Monday night was seen in his marvelous and much discussed fire-eating and pyrotechnic act. While this unique feature of his repertoire is most mystifying, and so palpably exhausting that it is not to be wondered at that the performer attempts it but twice in one week, it is, nevertheless, not an attractive spectacle, and leaves not a tittle of the pleasant remembrance that follows his other pieces de resistance. Ching's bright little daughter, athletic young son, interesting wife, and fun-making assistant, continued their attractive quota of diversion. Zelma Rawston displayed a series of up-to-date specimens of the tailor's art, and sang several new songs. Bert Coote served Supper for Two, his former helpful aid, Julie Kingsley, being replaced by Adelaide Fitz Allen. Blanche King, heard on this stage for the first time, qualified previous good impressions by the use of political references, that, if ever possessed of any cleverness, are now admittedly entirely out of joint with the times. The lady's choice of verses would be bettered by liberal blue pencilings. The Flood Brothers rang the curtain down with some excellent gymnastic stunts, interspersed with comedy business, albeit savoring of the English music hall idea of fun, that quite caught on with the gallery. Other people in the bill numbered Dolan and Lenhart, Ed. Latell, Howard and Mack, also the De Forests. Manager Henry W. Behman's next bill numbers Milton and Dollie Nobles, Bobby Gaynor, also McIntyre and Heath.

Finnegan's Ball repeated at the Gayety the good impression it scored when seen down town. Manager Bennett Wilson follows it with the idyllic *At Piney Ridge*.

Clark Brothers' Royal Burlesques offered one of the season's most interesting bills at the Star, the specialties being of superior grade, and the turns of the Escamillos, the Mignani Family, Coulter and Starr, Emma Weston, Tenley and Simmonds, and Minnie Reinhart were at the top notch in merit. Manager William L. Biennell announces *The Dauntless Duchess* to follow.

The Lyceum extinguishes The Lights of London to show Across the Potomac.

The Novelty had the Hungarian Boys' Band, Eddie Girard and Jessie Gardner, Drawee, Irene and Zaza, Ruby Sisters, Keough and Ballad, American vitagraph, and Conway and Staatz; while the same management offered at the Brooklyn Music Hall, Hilda Thomas, the Three Livingstones, Marguerite Ferguson, Stanley and Wilson, Vashti Earle, the Quaker City Quartette, Lulu Sheppard, Bush and Huff, Nellie Waters, and Pierrot and Egbert.

The Broadway Burlesques retire from the Empire in favor of Sam Devere's company, while the Unique shifts from Flynn's Big Sensation to Miaco's City Club.

The vagaries of bill posting in Brooklyn, alluded to several times recently, were again in evidence not long since, when a large sheet bearing the face of Eugene O'Rourke was posted on the exterior of Hyde and Behman's, with an asseveration underneath in large type that it was the counterfeit presentment of Sydney Drew.—Clinton Moffatt and Charles Holder, long identified with local box offices, have forsaken this borough and installed themselves at Broadway. Mr. Moffatt is caring for the patrons of Daly's Theatre, while Mr. Holder acts as assistant at the Fifth Avenue. SCENE COOPER.

MUSIC NOTES.

Arrangements have been completed for the ninth invitation soiree musicale to be given by Edwin A. Pratt and his daughter, Lillian Elaine Pratt, on Thursday evening, Feb. 15, at Mr. Pratt's residence, 461 Clason Avenue, Brooklyn. The programme will include several distinguished artists from New York, as Mr. Pratt is identified with the best musical talent of the country.

Frieda Siemens, who five years ago played in New York, Boston and Western cities with Victor Herbert's Orchestra as a child pianist, has arrived from Europe, and will appear at a recital at Mendelsohn Hall, Feb. 13.

A large audience gathered in Mendelsohn Hall Wednesday afternoon to hear the Russian pianist, Mark Hambourg. Notwithstanding the fact that this recital was the forty-fourth one that the young artist has given since his arrival in America, he was in the same vigorous mood which marked his initial performance, and played superbly. The programme included Schubert's "Wanderer" to which fantsay Mr. Hambourg gave eloquent expression, winning rapturous applause. At the close of the recital the pianist was given a genuine Paderewski ovation by enthusiastic admirers.

Victor Herbert, at Pittsburg on Thursday, received from the members of his Pittsburg Orchestra a silver loving cup valued at \$500.

Lillian Nordica and Madame Schumann-Heink gave a highly successful song recital at Carnegie Hall on Feb. 1.

William Castleman has returned from Paris to the Hague to rejoin the company at the Royal Opera there, where he has been re-engaged for next season. In Paris, Mr. Castleman has been studying with Shrigilla.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, *The Marriage of Figaro*; Wednesday, *Die Walkure*; Friday, *Die Meistersinger*; Saturday, *The Flying Dutchman* and *Carmen*.

On Saturday evening R. V. Giannini, the well-known singing master, introduced several of his pupils to the public at a concert given in the Chamber Music Room of Carnegie Hall. The audience entirely filled the auditorium, and several of the singers were received with enthusiasm. Besides the debutants a number of prominent artists took part in the well-arranged programme. Those who appeared were C. Spigarelli, L. Sertori, Mildred Johnstone, Clara Dorris, Camille Birnbaum, Clementine de Macchi, Grace La Rome, and Olive Ulrich.

Susan Strong, Rosa Olitzka, M. Petachnikoff, Anton Van Rooy, and M. Salignac were the soloists at the Sunday night concert at the Metropolitan Opera House.

Ernst von Schuch, conductor of the Dresden Royal Opera, will come to New York to direct performances in March at the Metropolitan Opera House. He will remain in America only twelve days.

AMONG THE DRAMATISTS.

Ernest Lamson has submitted a new rural comedy, with scenes laid in Illinois, to J. E. Hodson.

Arnold Reeves, author of *A Night in Chinatown*, is writing another play, *Slums of New York*, which will be produced by Ed F. Rush next season.

THE STOCK COMPANIES.

SATURDAY, Feb. 3.

The Thanhouser company produced *The Merchant of Venice* last week. The critics united in saying that the production was worthy of the most serious comparison with any Shakespearean offering ever given here by the first-class traveling stars. In fact, three of the critics stated that few of the traveling stars, with their sometimes indifferent support, could cope with this well balanced and evenly played interpretation. Manager Thanhouser, Stage Director Paulding and Scenic Artist Thomas Neville turned out a series of imposing pictures. Sixty-five people were employed on the stage, including a grand chorus and two quartettes. Frederick Paulding is playing Shylock, Eugene Moore, Bassanio; Eva Taylor, Portia; John M. Sainpolis, Antonio; Edgar Baume, Gratiano; Donald Bowles, Lorenzo, and Julia Blane, Nerissa.

At the Théâtre Français, Montreal, last week the stock company presented *The Crust of Society*. The general interpretation was good. *The Woman in Black* is the current bill. Stage Manager Morton is still confined to his house with rheumatism. His place is being taken by W. A. Tremayne. Stella Reen left the company Feb. 3, and is succeeded as leading woman by Teresa Maxwell, who opened yesterday.

The Valentine Stock company began its sixth week at the Opera House in St. John, N. B., Jan. 29 with *A Parisian Romance*. Edward R. Dawson, Baron Chevrial was a finished performance. Jesse Bonstelle as Marcella, Kate Blanche as Madame Chevrial, and Aimee Blanche as Rosa Guerin, acted with skill. Jack Webster did well as De Targy. Mary Taylor, Robert Evans, Charles Fleming, and E. W. Morrison played other parts with credit. Next play, *The Merchant of Venice*. The engagement has been extended beyond the original ten weeks, and the company may remain in St. John until April.

Keith Wakeman has been engaged by T. D. Frawley for his stock company to succeed Mary Hampton. Miss Wakeman was a prominent member of E. S. Willard's company and has won success here and in England.

Ethel Brandon has been engaged for the Shubert Stock company at the Bastable Theatre, Syracuse, opening March 1.

Cumberland '91 is being done by the Hopkins Stock company, Chicago, this week. The scenic appointments are very realistic. May Hosmer, as Alice Ainsley, is as sweet and dainty as her acting is fascinating, and she has added another character to her long list of successes. Robert Wayne plays Gordon Grayne in a proper military style, and Charles Burnham is a good Benner Ainsley.

The Dearborn Stock company is doing Trilby this week, with Julia Stuart in the title rôle. Miss Stuart is winning many new friends by her delineation of the character. Howell Hansel is Svengali, and gives a capital performance.

The Woodward Stock company last week presented *The Great Diamond Robbery*, and had one of the biggest weeks of the season. The new scenery was used. Jane Kenmark, as Maria Bulford, gave a strong performance, and the other roles were well taken. Mr. Barnes of New York this week, Walter Craven directing the stage.

The success of James Neill and the Neill Stock company during its present Western trip, under the direction of Charles Astor Parker, has been great. The gross receipts for the five consecutive weeks, beginning at Spokane, Wash., Jan. 1, are said to have exceeded \$20,000. The company is to begin a seven weeks' engagement at the Burbank Theatre, Los Angeles, Feb. 11. In Seattle Mr. Neill was entertained at an elaborate dinner by C. A. Harrison, and a real estate firm made a proposition to build a new theatre, to be called the Neill Theatre. In Los Angeles George Thompson, editor of the St. Paul Dispatch, will give Mr. Neill and members of the company a dinner at the Hotel Van Nuys. Members of the Vanderbilt excursion party, that is visiting Southern California by special train, have purchased all of the boxes for one of the Neill performances of *A Bachelor's Romance*.

Last week's revival of *The Three Guardsmen* by the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, proved even more interesting than when the dramatization of Dumas' story was first presented by them last season, that occasion being Walter Edwards' first appearance with the company. Since that time Mr. Edwards has steadily grown in favor, appearing in a great variety of leading roles and receiving deserved praise from the local critics. It is in the heroic or romantic roles that he excels, the chief charm of his impersonation being that he is always striving to outdo former efforts. It was not surprising, therefore, to note that as D'Artagnan Mr. Edwards improved in his former self, imparting much more life and spirit to the part than in the former occasion of his appearance as the adventurous Gascon. Rose Stahl as Anne of Austria gave a dignified presentation of the character, investing it with a charm of manner unusual in an unenviable part. Ethel Browning's Constance stood out conspicuously, and too much cannot be said of her simplicity and winsomeness in a minor rôle. Max Von Mitzel, Gilbert Ely, and Wilson Hummel won favor as the Musketeers, and George Barbier as the Cardinal fully demonstrated the crafty nature of the character, although occasionally his portrayal was overdrawn. This week the company is playing Henry Arthur Jones' *The Masqueraders*.

AMATEUR NOTES.

The Mansfield Dramatic Club, of Houston, Tex., presented *A Bunch of Roses*, by Mrs. E. M. Davis, on Jan. 24.

During the week of Feb. 19 the Columbia University Musical Society will present at Carnegie Lyceum, *The Governor's Vrouw*, a two-act comic opera of Dutch life in Manhattan Island, book by Sydnor Harrison and Melville H. Cane, music by John M. Erskine, members of the senior class at Columbia. Napier Lothian will stage the production.

At the Creighton Orpheum, in Omaha, on Feb. 2, an amateur vaudeville performance was given after the regular evening performance was done. Nearly a score of local favorites appeared, and the affair was very successful, both artistically and pecuniarily.

Yale collegians are perfecting plans for a dramatic association.

THE DEATH OF SUGERE MIKAMI.

Sugere Mikami, the Japanese actor, did not recover from the attack of cerebro-spinal meningitis that sent him to the City Hospital, Boston, on Jan. 26. He was pronounced out of danger, but a rel

THE NEW YORK DRAMATIC MIRROR

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Largest Dramatic Circulation in the World.

TO ADVERTISERS.

As Monday, Feb. 12, Lincoln Day, will
be a holiday, THE MIRROR must go to
press earlier than usual on the number to
bear date of Feb. 17. Advertisers will
therefore please note that advertisements
for that number cannot be received later
than 10 o'clock a.m. on Saturday, Feb. 10.

LOCAL LICENSE FEES.

SOME time ago THE MIRROR noted the at-
tempt of the board of aldermen of Rome,
N. Y., to embarrass the management of the
local theatre by levying an unjust license
fee, in retaliation for the refusal by the
management to grant free admission to the
aldermen, and the courageous action of the
mayor of that city, whose veto rendered the
"strike" abortive.

Subsequently it was noted that the local
board of Wellington, Kan., probably moved
by a like impulse, had imposed upon the
theatre of that town a license so outra-
geously unfair that the manager of the the-
atre at once closed his doors, canceled his
bookings, and declared that until the tax
was revoked no play would be given in
Wellington. This courageous action so
stirred up the town that in due time the
aldermen were forced to repeal their ordi-
nance, and Wellington's theatre is again in
operation.

The aldermen in various small cities of
late have been imitating this blackmailing
policy, and as a consequence theatres that
can ill afford to pay extra taxes are embar-
rassed in their business. In Mahanoy City,
Pa., the city council has passed an ordi-
nance requiring the local theatre managers
to pay an annual license fee of \$200 each,
and the managers have combined to test the
validity of the ordinance.

Perhaps the most unfair local law of this
kind is that passed some time ago by the
city council of Little Rock, Ark., imposing
a tax of \$25 for each performance at which
the maximum price of admission is in ex-
cess of \$1. This tax, which discriminates
against good attractions, might amount to
a yearly sum much larger than that paid
as a license fee by a first-class theatre in
New York, and is plainly oppressive, if not
prohibitory. It is doubtful if the average
license fee for cities of the size of Little
Rock throughout the country is in excess of
\$100.

It must be remembered that a license fee
is in excess of all other taxes that a thea-
tre, as real estate, is called upon to pay. In
the smaller cities the margin of profit in
operating a theatre is very small, and the
imposition of license fees is burdensome
and discouraging to managers. So long as
enterprise in small cities is loyal enough to
provide a place for public amusement, it
would seem that local boards should be
actuated by local pride and foster their
theatres instead of oppressing them on the
inspiration of personal selfishness.

Theatres in cities like Rome, Well-
ington, and Little Rock have enough to con-

tend with under present conditions without
the imposition upon them of unjust license
fees.

STOCK COMPANY POSSIBILITIES.

"THE steady prosperity of the re-established
stock company system, wherever it is
associated with wise management," says a
writer on dramatic topics in the New York
Times, "and the failure to draw, in various
cities, of certain 'high-priced' attractions
upon which large hopes had been founded,
are significant facts." True. THE MIRROR
made the same remarks two or three years
ago, and ever since has maintained what
is now tardily coming to be recognized as a
fact, that the stock company system, which
was resorted to as a means of self-preservation
by many managers whose business ex-
istence was threatened by the so-called
"syndicate," would, as it has, become a fixture
again in amusements.

And there are greater possibilities for the
stock companies, outlined in a plan said to
be germinating, that would more surely fix
these organizations in popular esteem.
There is no reason why this plan should
fail, and there is every reason why it should
succeed. It contemplates a union of stock
managers in productions. Such a union
would give the stock system a great impetus,
and it would solve some questions in
theatrical management that cannot at the
moment find solution.

If ten of the managers of prominent and
successful stock companies should unite for
the purpose of producing new plays it
would be a good thing for them, a good
thing for all the other managers of stock
companies—who might co-operate or merely
become customers—a good thing for Ameri-
can dramatists, a good thing for the public,
and a good thing for the theatre generally.
Such a combination of managers might ap-
point a board from their number to select
new plays for production. If the cost of
production in each case should be equally
borne, the individual loss in each case of
failure would be so small as to be insignifi-
cant, while the profits in case of success
would be large. Every manager in the com-
bination, of course, could measure his prof-
its by the normal volume of his business.
Productions might be made in one theatre
after another, in an order to be determined.
After a new play has been given in the
theatre of its production it might be passed
on to another theatre, with all scenery,
properties, etc., thus making its repeated
representation even cheaper than are the
representations now of old plays in the
same theatres, for in many cases the old
plays are now put on with all the care that
is usually given to a new play, and "pro-
ductions" thus are duplicated. In cases of
special fitness of actors, players might be
interchanged from one company to another,
thus simplifying an important factor in the
matter. New plays thus produced might
run for months in the stock companies di-
rectly interested, then be turned over to
other stock companies, and after these uses
they still would be new to large territory
and continue as valuable dramatic property
in the profits of which the original produc-
ers might participate long after they had
enjoyed the profits upon the plays in asso-
ciation.

This plan is very simple and perfectly
feasible, and it would infuse into the stock
system a series of novelties that would add
greatly to its already notable strength.

WILL THE BOSSES STOP IT?

THERE are newspapers of influence
throughout the State that still comment
upon the strange decision recently by a
bare majority of the Court of Appeals to
the effect that the Gerry Society is super-
ior to the State Board of Charities, which
plainly should be permitted to supervise
the operations of that society.

Among the members of the Legislature
now sitting at Albany there are several
that have declared a purpose to so amend
the law as to make this society amenable
to the rules that govern other charitable
institutions in this State, and bills have al-
ready been introduced with that end in
view.

At this juncture, however, it is reported
that RICHARD CROKER has cabled from
London that "legislation against the Gerry
Society must not be countenanced," and
that the bosses on the other side of the
house also are opposed to such legislation.

Perhaps a ukase from London—which
really ought not to be potent in this com-
monwealth—might not determine the mat-
ter. But when both political machines begin
to creak warningly it will not be
strange if an ominous silence replaces the
other sounds on this subject at the capital.

Although he does not figure as such on
the street corners, Mr. GERRY is a politician
as well as a society leader, a yachtsman
and a philanthropist.

PERSONAL.



LE MOYNE.—Sarah Cowell Le Moyne, whose portrait appears above, will make her stellar debut at New Haven, Conn., Feb. 9, in *The Greatest Thing in the World*.

GRANGER.—Willis Granger was, last week, offered the part of Ilderdin in the Broadway Theatre production of *Ben-Hur*, but not liking the part, declined the engagement.

DOYLE.—Dr. A. Conax Doyle has written to William Gillette announcing his intention to leave England this month to join the British army in South Africa as a field surgeon.

DAY.—Charles H. Day, "the old circus man," has written for *Golden Hours* a juvenile serial entitled, "Hi Van Amburg, Elephant Performer and Lion Trainer." Mr. Day writes interestingly on all such subjects.

GILMORE.—Paul Gilmore underwent a successful operation at Bellevue Hospital last Friday, the bullet that was accidentally fired into his leg at Phoenix, Ariz., several weeks ago, being removed.

ALEXANDER.—George Alexander reopened the St. James' Theatre, London, on Thursday, in *Rupert of Hentzau*. The play was not received with favor.

HOLLAND—SHANNON.—The betrothal of Joseph Holland and Winona Shannon was announced last week.

WARDE.—Frederick Warde, Mr. and Mrs. Clarence M. Brune and their company presented Espy Williams' new romantic comedy, *The Duke's Jester*, at Seattle, Wash., on Jan. 25 for the first time. Play and players are said to have scored successes, and the comedy will be retained as the feature of their repertoire.

HERFORD.—Beatrice Herford gave her monologues before delighted audiences at the Lyceum Theatre on Jan. 29 and Feb. 5.

SELIGMAN.—Minnie Seligman has signed to play the heavy role in the forthcoming production of *The Great Ruby* at the Fourteenth Street Theatre.

BIGELOW.—Charles A. Bigelow has signed to remain under F. Ziegfeld, Jr.'s, management for two years more, to be featured again with Anna Held next season and to star after that.

HILLIARD.—Robert Hilliard contemplates touring this season in *Wheels Within Wheels*, in which he has made here such a pronounced success as Jim Blagden. The comedy was withdrawn, at least temporarily, at the Madison Square Theatre on Saturday to permit the appearance of John Mason and Hilda Spong in *The Ambassador* at Daly's.

LANGTRY.—Mrs. Langtry has announced a "café chantant" at Sherry's on Feb. 13, when she will recite some new patriotic verses by Mrs. Harter.

FOX.—Della Fox's continued illness has compelled her to relinquish the part of Maude St. Trevor in the forthcoming production of *Hearts are Trumps*. The role will be played by Jessie Busley. Miss Fox means to rest until next season, when she may reappear in comic opera.

HALLEN—HART.—Fred Hallen and Joseph Hart, with Mollie Fuller and Carrie De Mar, will reappear together in a new musical comedy, *Aunt Hannah*, book by Clay M. Greene, music by A. B. Sloane, to follow May Irwin at the Bijou Theatre on Feb. 19.

GILBERT.—Mrs. G. H. Gilbert was the guest of the Barnard Club in Brooklyn on Friday.

REED.—Roland Reed is rapidly regaining strength at St. Luke's Hospital, and within a few days will undergo another operation that, it is hoped, will entirely conquer his malady. He will, however, be confined to the hospital for several weeks to come.

It Would Be a Pitiful Indeed.

Chicago Post, Jan. 30.

The question of governmental subsidy for the drama or the opera did not fairly interest us until the opinion of Charles Frohman was published with the accompanying intelligence that Mr. Frohman "is opposed to trusts." Mr. Frohman expresses himself with great candor. He regards subsidies as "contrary to all the principles we pride ourselves upon," and he asserts his conviction that "when responsibility ceases ambition is killed, and without ambition as a stimulus results are poor." The public is largely indebted to Mr. Frohman's stimulating ambition for the high quality of farces and horse plays now dished up for our entertainment and for the excellent demonstrations of anatomy which appeal to broad culture. His excuse for such diversion is that they are the only kind the public will profitably patronize. Of course, with a government subsidy, Mr. Frohman might be enabled to cater to a little higher taste, but this he says is "contrary to all our principles"—a remark that is not altogether clear. It would be a pity indeed to kill Mr. Frohman's ambition, when we stop to consider the results.

THE THEATRICAL TRUST.

A Message to Art and Morals.
Boston Beacon.

Only a very small percentage of the millions of people who yearly go to the theatre in this country realize that the plays and attractions offered to them are supplied by a huge dramatic trust with its headquarters in New York. This gigantic combination is only four years old, but it practically controls the amusement business of the United States. Its members have set themselves up as the purveyors of theatrical entertainments; they have obtained a mastery over actors and actresses, and they have largely stifled opposition by the power of concentrated wealth and by the force of cohesion for profit. It is next to impossible for a dramatic "star" to obtain satisfactory bookings, except through their central agencies, because they control the leading theatres in every large city in the United States. They control also the theatres in smaller cities, and thus make it expensive for the independent companies to arrange routes and dates. These companies were in the habit of "working their way"—for example, from New York to New Orleans, by playing in Philadelphia, Washington, Richmond, Norfolk, Columbia, Atlanta, Montgomery, and Mobile. They cannot do this any more, because the syndicate can and does close all houses in these cities against them, and they are therefore compelled to "jump" from New York to New Orleans at great expense. Similarly, if they desire to go to San Francisco, where there is an independent theatre, they must skip the populous centres on the road. They cannot play in Denver, Salt Lake City, Omaha, Toledo, St. Paul, Minneapolis or Kansas City.

Dramatic stars and combinations which appear in independent houses or in houses not controlled by the syndicate are blacklisted in other sections of the country, and are forced to make long "jumps" in order to secure advantageous bookings, and in many instances are compelled to appear in second-rate establishments, much to their detriment, reputation and pecuniary loss. The syndicate says to these stars and combinations: You must do business with us or you can't do business at all.

What is the purpose of these men? Simply to control the theatrical business of the country for pecuniary profit. There is not a man in the combine that cares a farthing for the morality or the immorality of a play. The only consideration is whether it will pay. There are dramatic productions now on the stage in every large American city that are not fit to be witnessed by respectable or refined or virtuous men and women. But they are bringing in large profits to the syndicate, and the syndicate is looking for more of the same character. Year by year, the tendency is in the direction of a lower moral tone in dramatic work. Year by year in the future this tone will grow lower and lower until the public rebels and the syndicate is hurled from its present position of power and arrogant dictation.

The effect of the stage upon the thoughts and the morals of the people has always been far-reaching. It always will be far-reaching. When the masses look upon the mirror that is held up to nature, they should not be compelled to gaze upon indecency or corruption. These are the characteristics which the trust compel their players to throw upon the mirror in a majority of cases.

The people must soon determine whether this vicious and demoralizing theatrical trust will be permitted to poison one of the main sources of public amusement and of popular thought for their own profit. William Dean Howells, in writing against the trust said: "Not merely one industry, but civilization itself is concerned, for the morals and education of the public are directly influenced by the stage. Every one who takes a pride in the art of this country, must regret a monopoly of the theatre, for that means business and not art." Thomas Bailey Aldrich writing on the same subject said: "The inevitable result of a theatre trust would be deterioration of the art of acting and discouragement of dramatic literature." The Theatrical Trust is therefore a menace to the art as well as to the morals of the nation. It should be suppressed. It can be suppressed only by popular protest and effort.

A Pitiful Spectacle.

Toledo Journal.

Apropos of Mr. Hapgood's article there appears in a certain questionable dramatic sheet a so-called editorial attacking the attitude of Mr. Hapgood in his denunciation of the syndicate. No matter how mean or despicable the cause, it appears to be a comparatively easy matter to obtain the services of some mercenary and irresponsible individual who will uphold it. The "trust" in this case has its defender, who endeavors to convince the public that the sole object of that iniquitous institution is the elevation of the stage and a desire to give the public, outside of New York, an opportunity of witnessing the performance of stars who (if they were not members of the syndicate) would never think of playing the smaller towns. How long the gullible American public will be willing to stand for this sort of a "bunco" game it is hard to say. The spectacle of the theatre-loving masses being led around by the nose and told what they shall and shall not see, by a clique of greedy and vulgar managerial magnates, is certainly a pitiful sight.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.

M. J. R.: Address Home publishing Company, Fourteenth Street, New York City.

J. M. C.: South Bend, Ind.: May Irwin has not appeared in *The Heart of Maryland*. Mrs. Leslie Carter originated the role of Maryland Calvert.

N. G.: 1. Etta Reed made her professional debut in 1884 with the Bagdad Opera company, as Flaminetta, in *The Mascotte*. 2. Apply at the dramatic agencies for a position.

MOVIE, B. C.: 1. The war taxes are still in force. The local collector can give particulars. 2. Samuel French, 24 West Twenty-second Street, New York, can give information about the plays named.

E. S. M.: Wilmington, Del.: Address American players mentioned in care of THE MIRROR: W. S. Gilbert, care *The Era*, London, England; M. Got, care Comédie Française, Paris, France; Tommaso Salvini, Monte Catini, Florence, Italy.

CHANSON, St. Louis: 1. Andrew Robson succeeded to the role of Clarence in *The Royal Box* when the late Charles Coghlan's last illness began. 2. THE MIRROR does not know the present whereabouts of the player mentioned.

P. J. S.: Mobile, Ala.: 1. The Paris Opera, which cost \$5,600,000 to build, its stage is about 100 feet wide and 220 feet deep. 2. The London Pavilion seats 3,700 persons; La Scala, Milan, and San Carlo, Naples, 3,600 each; the Boston Theatre, and Metropolitan Opera House, New York, about 3,400 each; La Fenice, Venice, and the Bolshoi, St. Petersburg, 3,000 each.

L. H.: Omaha: 1. The Heart of Maryland was first presented in New York, at the Herald Square Theatre, on Oct. 22, 1895, with the cast: General Hugh Kendrick, Frank Mordaunt; Colonel Alan Kendrick, Maurice Barrymore; Lieutenant Robert Telfair, Cyril Scott; Provost Sergeant Blount, Odell Williams; Tom Boone, Harry Weaver, Jr.; Lloyd Calvert, Edward J. Morgan; the Sexton, John W. Jennings; Uncle Dan'l, Scott Cooper; Captain Leighton, A. Pearson; Captain Blair, A. C. Mora; Lieutenant Hayne, W. H. F

THE USHER.



A Brooklynite calls THE MIRROR's attention to another amusing illustration of "the idiosyncrasies of the new school of booking."

"Mr. Hackett was seen last week at the Columbia Theatre as Rupert of Hentzau," writes my correspondent, "although the same play had been given early in the season at the Montauk Theatre."

It was first announced that Mr. Hackett would appear in The Pride of Jennico—not yet produced in Manhattan—following Richard Mansfield at the Montauk. Miss Hobbs had been underlined at the Columbia to succeed Julia Marlowe. Suddenly the powers that be decided not to permit Mr. Hackett's novelty to be acted in Brooklyn before it is done at the Lyceum and selected Rupert of Hentzau for a return engagement. Those in opposition thought that Irving and Terry, Barnard Fritchie and Miss Hobbs in quick succession at the Columbia was spreading all the butter on one side of the bread. Tableau! Result: Miss Hobbs was permitted to go to the Montauk and Mr. Hackett was placed at the Columbia in his older play."

There are so many wheels within wheels under the prevailing conditions of booking control that the observer is apt to grow bewildered in watching the curious and complicated operations of the machine.

By the way, the latest development in the theatrical game of grab relates to the terms in which new productions, made by others than the syndicate sextette, are to be admitted to the privilege of a New York production in theatres here directly or indirectly under their control.

Managerial geese of the breed in question are to be allowed to bring their ventures to the metropolis only on the basis of giving up a substantial interest in their profits for all time. I believe that one-third of the net profits is the usual demand.

I know of but one or two that have consented to this neat little arrangement and, of course, if this new form of "hold up" is persisted in there will be still fewer productions—and there are not many now—made outside the ring.

How this will affect the interest of the stage and the public, not only in New York but in all points that depend upon this city as a producing center, can be foreseen readily.

Managers of theatres are giving up ridiculously large shares of their revenues to the middlemen and are receiving nothing adequate in return; attractions are playing on reduced percentages that furnish small margin for substantial reward except in isolated cases where receipts are far above the average; the few stars strong enough to command independence in terms and bookings are not molested, and they selfishly abandon their weaker brethren to their fate—and so the demoralization caused by the schemers for the purpose of enriching themselves at the expense of the whole dramatic world goes on unchecked.

But excess of power, inordinate greed and lack of any conception of the moral responsibilities which control are certain to work their own remedy sooner or later—in spite of the cowardice, selfishness, apathy and shortsightedness on which the schemers confidently reckoned when they devised their plan to so manipulate the theatrical business as to tax it for their own benefit.

Rowdyism in the galleries has become such a nuisance at the principal Philadelphia theatres that beginning this week the experiment of raising the price of gallery admission from twenty-five to fifty cents will be tried at the Broad Street, in the expectation of excluding the objectionable element.

It appears that the "gods" in the Quaker City playhouses have been addicted to disorder—especially on first-nights—for some time past. Insulting remarks have been shouted down to patrons of the higher priced regions, and boisterous conduct has interfered with the actors on the stage during performances.

Doubling the price may have a salutary effect upon the galleryites, but how it will preserve order I cannot see. At the popular price Philadelphia theatres the managers have no difficulty in controlling the "gods," although the admission fee is lower than at the Broad. Obviously, the use of special officers and the drastic application of such remedies as ejection and arrest of the ringleaders would work speedy reform, if managers of the first-class theatres are unable to keep their gallery patrons similarly within bounds.

The manager who with one hand "presents" a play that he boasts parents can take

their children to see in the interests of moral upbringing, and with the other hand "presents" a farce that represents the bottommost sediment of the Paris dramatic sewer may be regarded either as a freak or a joke, according to the point of view.

THE SECOND LADY BABBIE.

Adelaide Thurston, pictured on this page, and now playing Lady Babbie with Charles Frohman's road company of The Little Minister, is one of the youngest leading women in this country. This is Miss Thurston's second season as Lady Babbie, she being the first to follow Maude Adams in this part in America.

When it was decided to present The Little Minister on the road Miss Thurston was selected from scores of aspirants for the part to play the charming role. As Lady Babbie, Miss Thurston's success was instantaneous. Of her performance in New Orleans in December, 1899, Beluche, the critic of *Harlequin*, said: "Miss Adelaide Thurston was here with the play last year. Some changes have been made in the company, but little difference is made by that. She is the play. Rarely have I seen a more charming actress. In her delineation of the part she suggests and is everything that is lovely in woman. All the men in the house, I am sure, fell in love with her as you fall in love with a good heroine in a good book. Miss Thurston is one of the most charming actresses on any stage." The *Toronto Mail and Empire* was also enthusiastic in praise, saying that Miss Thur-

AHEAD OF DATE.

The Albany *Times-Union* of Feb. 1—last Thursday—published an article that might have amazed persons in New York familiar with theatrical events in this city had they seen it. The article was nearly a column in length, and had a display heading of which the following is a copy in miniature:

MISS NETHERSOLE.

SCORES A GREAT TRIUMPH IN SAPHO AT WALLACK'S.

Scene of Her First Appearance in This Country.

A Brilliant Audience Calls the Charming Actress Before the Curtain at the End of Each Act—A Capable Company—The Great Ball Room Scene.

Then follows a flamboyant description of the event which had not taken place. "Sapho is a great play," says the article, "equal if not superior to Zaza, and will undoubtedly win the approbation of the New York theatre-goers as fully as that given to Belasco's play. It is a curious commentary on the New York newspaper critics that it was in this same



ADELAIDE THURSTON.

ston's Lady Babbie was so ethereal, youthful and charming that it recalled Browning's lines:

"Oh, lyric love! half angel and half bird,
And all a wonder and a wild desire."

Miss Thurston is pretty, but, more and better than that, she is clever. Her conception of the character has been praised everywhere. With her graces of face and figure she combined a piquancy that is delightful and a roguish manner that, never approaching pertness, is irresistible.

THE RICE BENEFIT.

The complimentary benefit to Edward E. Rice, which will take place at the Metropolitan Opera House on Thursday afternoon, Feb. 15, will be a notable event. It will represent the best efforts of the combined managers of New York and other cities in arranging an entertainment. Some of the actors and companies that will appear are Nat C. Goodwin, Lillian Russell, William Gillette, Maxine Elliott, Primrose and Dockstader, Fay Templeton, Gilmore's Band, The Belle of New York, Chris and the Wonderful Lamp, Broadway to Tokio, The Strollers in the last act of The Lady from Chicago, with Emily Key Hoffman and Willie Doyle, Anna Held, Weber and Fields, in the billiard table scene from The German Senators, and the garden scene from Faust by members of the Maurice Grau Opera company. William Gillette will appear "in a talk." Gustave Kerker has volunteered his services, as have the orchestras of the Victoria Theatre and the Harlem Opera House. Several very important numbers are being arranged for, which will be announced later. The sale of seats will begin on Monday next. The parterre boxes will be disposed of to Mr. Rice's friends at \$100 each. The price of the grand tier boxes will be \$25. The rest of the house will range from \$2 to 50 cents. The demand for seats is already very large.

Good attractions wanted at Berwick Pa. One week. Big Business Room. Crowded houses. Liberal percentage. F. R. Kitchen, manager. *

MISS NETHERSOLE.

The Albany *Times-Union* of Feb. 1—last

GOSSIP OF THE TOWN.



Dorothy Rossmore, who is pictured above, was born in San Francisco, and is well known throughout the West, where she has played with most of the stars that visit that territory. She has filled engagements with Maurice Barrymore, Rose Coghlan, Jeffrey Lewis, Henry E. Dixey and others. Four years ago Miss Rossmore came East and played in *The Sporting Duchess*. The following season she played leads with Fanny Duvenport. Last year she played in Devil's Island, and this season she originated the part of Sarah Drake in *Man's Enemy*, in which she was seen last week at the Star Theatre, this being her first New York opportunity. Miss Rossmore's work in this part has been highly commended. She is proud of Alan Dale's praise, that writer last week, among other things, saying: "Miss Rossmore did remarkably well, and at the Lyceum or the Empire she could hold up her head nicely." While in the West Miss Rossmore made a hit as Minna in *Little Lord Fauntleroy*.

Robert Rogers and Louise Mackintosh will present for the first time, at a benefit at the Fifth Avenue Theatre on Thursday afternoon, Ernest Lawton's new sketch, *A Matrimonial Ad.*

Carlton Wells, who has been an inmate of the Manhattan Hospital, this city, during the past two weeks, underwent two painful operations last week.

Erroll Dunbar has been elected a member of the Actors' Society of America.

John Blair contemplates an early appearance as Hamlet, supported by a special company.

Theodore Kremer and Edward C. White were guests of J. Harvey Cook, at Bridgeport, Conn., last Friday, to see the production of *An Actor's Romance*, of which Mr. Kremer is the author. The play is said to be successful, and Mr. Cook means to give it a special production next season.

Dorothy King, leading woman in *A Guilty Mother*, who has been ill with gastritis, rejoined the company on Friday. Mary Horne played the part during Miss King's illness with success.

Hubert Labadie's Faust co. did not play on Feb. 2, owing to the burning of the opera house at Jackson, Miss.

Laura Biggar was ill with the grip last week in Cincinnati, when her role in *The Queen of Chinatown* was successfully played by Rachael Sterling.

Mrs. Langtry's American season will close in Boston, May 19, and she and her company will sail for England on the *New England* on May 23.

The starring tour of Ethel Brandon in *East Lynne* came to an end last week.

Arta Bowen will give a recital at the Waldorf-Astoria in the East Room on Tuesday, Feb. 6. Miss Bowen has met with much success in this class of work this season, and will continue giving recitals until the Spring.

John F. Leonard is in New York this week and reports excellent business for his attraction, Two Jolly Rovers. He is now arranging his bookings for next season, which will be largely in the principal cities. In his opinion Mazie King is the best dancing attraction in her line. After the close of the season she will go in vaudeville, fitting an engagement at the Paris Exposition.

Nellie Yale Nelson is to play her original role in *The Carpetbagger* with Tim Murphy during his coming engagement at the Fourteenth Street Theatre.

George Broadhurst has gone to Chicago for a short visit with his family.

Plans are being made by Edwin H. Low for transporting the Maurice Grau Opera company, numbering two hundred persons, from this city to London. It is probable that the company will sail on April 28 on the Dominion Line steamer *New England*, which will be held over two days beyond her regular sailing day for their accommodation.

Mrs. Sara Stevens was taken suddenly ill at the Academy of Music on Thursday. Physicians were sent for, and the curtain held for twenty minutes. Mrs. Stevens was able to resume her part in *Way Down East*.

Among the volunteers for Edward E. Rice's benefit at the Metropolitan Opera House on Feb. 16 are The Belle of New York and Broadway to Tokio companies, Weber and Fields, Camilla Urso, Gilmore's Band, The Strollers, and Nat C. Goodwin in his original role, Le Blanc, in *Evangeline*.

A benefit for widows and orphans of British soldiers in South Africa was given at Carnegie Lyceum on Feb. 2, realizing about \$300. In the bill were "Aunt" Louisa Eldridge, Isabelle Herzog, Dorothy Hunter, Gertrude Hepworth, John Ince, Mortimer Kaphan, Dotty Brandon, and Glenville Kleiser.

The women of the Actors' Society will give an afternoon tea at the rooms of the organization in Fortieth Street on Thursday, Feb. 8. Members of the society and their friends are invited to attend.

Fanny Rice has stepped into new popularity this season through her performances in *A Wonderful Woman* and the several Rosina Vokes plays that she recently purchased. At Lansing, Mich., last week she opened to more than one thousand dollars, and at nearly every town she has played to the capacity of the house.

J. A. Parks has assumed the management of the Auditorium, York, Neb., formerly directed by Huffman and Son.

Owing to the indisposition of Laura Burt, of the In Old Kentucky company, in Brooklyn last week, her understudy, Lillian Mortimer, played the part of Madge and won the approbation of a large audience.

Arthur C. Alston will send Tennessee's Pardner on tour next season with a strong cast. Ross O'Neal, who is with Mr. Alston this season in *Sorrows of Satan*, has been engaged for the role of Caleb Swan.

C. Stuart Johnson has just returned from England, where he has been playing the Tramp in *Chicago* on Feb. 2, and will return to New York this week.

Edwin Merchant closed with *Wicked London* in Chicago on Feb. 2, and will return to New York this week.

CURRENT AMUSEMENTS.

Week Ending February 10.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), THE KING OF ROGUES. OLYMPIC (Third Ave. bet. 129th and 130th Sts.), BURLESQUE. HARLEM OPERA HOUSE (12th St. br. Seventh Ave.), FRANK DANIELS IN THE AMBER. HARLEM MUSIC HALL (13th St. br. Seventh Ave.), VAUDEVILLE. MINER'S (12th St. br. Lexington Ave.), VAUDEVILLE. PROCTOR'S PALACE (3rd St. bet. Lex. and Third Ave.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M. CARNEGIE HALL (Seventh Ave. and 57th St.), DEWEY ARK FUNERAL CONCERT—Tues. Eve., Feb. 6. THE NEW YORK (Broadway and 45th St.), BROADWAY TO FORTY-EIGHTH WEEK—35 to 37 Times. CRITICISM (Broadway and 44th St.), MAUDIE ADAMS IN THE LITTLE MINISTER—5th Week—30 to 37 Times. THE VICTORIA (Seventh Ave. and 42d St.), CHRIS AND THE WONDERFUL LAMP—6th Week—36 to 42 Times. THE REPUBLIC (26-31 West 23d St., adjoining The Victoria) new building. AMERICAN (Eight Ave., 43d and 44th Sts.), THE PIRATES OF PERVERSE. MURRAY HALL (Lexington Ave. and 41st St.), THE LOST PARADISE. BROADWAY (Broadway and 41st St.), BEN HUR—11th Week—81 to 96 Times. MENDELSSOHN HALL (13th West 40th St.), PETZENKOFF VIOLIN RECITAL—Wed. Aft., Feb. 7. EMPIRE (Broadway and 43rd St.), BROTHER OFFICERS—6th Week—21 to 31 Times. METROPOLITAN OPERA HOUSE (Broadway, 39th and 60th Sts.—6th Week)—Maurice Grae Opera Company.

THE CAMINO (Broadway and 39th St.), THE BELLE OF NEW YORK—5th Week—17 to 24 Times. KNICKERBOCKER (Broadway and 38th St.), NAT C. GOODWIN AND MAXINE ELLIOTT—7th Week—WHEN WE WERE TWENTY-ONE—1st Week—1 to 8 Times. HERALD SQUARE (Broadway and 39th St.), NAUGHTY ANTRIX—9th Week—9 to 12 Times. GARRICK (30th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—14th Week—9 to 102 Times. KESTER & BIAL'S (145-149 West 23d St.), ROUND NEW YORK IN EIGHTY MINUTES—Revival—1st Week—1 to 8 Times. SCHUBERT (132 West 33d St.), Opening Announced for Feb. 12. MANHATTAN (126-127 Broadway), ANNA HELDIN PAPA'S WIFE—13th Week—9 to 26 Times. THIRD AVENUE (Third Ave. and 31st St.), CHATANOOGA. BIJOU (12th Broadway), MAY ISWYN IN SISTER MARY—10th Week—10 to 12 Times. WALLACK'S (Broadway and 29th St.), OLGA NETHERSON IN SARNO—1 to 7 Times. DALY'S (Broadway and 29th St.), THE AMBASSADOR—1st Week—1 to 8 Times. WEBB & FIELD'S (Broadway and 26th St.), THE WHIRLIGIG—21st Week—15 to 18 Times—BARBARA FITGETT—10th Week—10 to 12 Times. COMIQUE (Broadway and 26th St.), THE RENTIE-SANTLEY CO. FIFTH AVENUE (Broadway and 39th St.), THE COUNTESS CHIFFON—Announced for Feb. 6. THE GARDEN (Madison Ave. and 25th St.), MRS. LANGTRY IN THE DECADENTES—6th Week—21 to 26 Times. MADISON SQUARE GARDEN (Madison and Fourth Ave., 25th and 26th Sts.), ARION SOCIETY BALL—7th Eve., Feb. 6. MINNETTE (Broadway and 39th Ave.), THE MERRY MAIDENS. MADISON SQUARE (25th St. br. Broadway), CORALIE & CO., DRESSMAKERS—1st Week—1 to 8 Times. LYCEUM (Fourth Ave. bet. 25th and 24th Sts.), THE SURPRISE OF LOVE—3d Week—17 to 24 Times. EDEN MUSIK (23d St. br. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE. PHROCTON'S (16th St. bet. Sixth and Seventh Aves.), CONTESTANT VAUDEVILLE—10th to 11:30 P. M. GRAND OPERA HOUSE (Broadway and 29th St.), THE GIRL IN THE BARRACKS. CHICKERING HALL (Fifth Ave. and 16th St.)—CLOSED. IRVING PLACE (Southwest cor. 18th St.), DRAMA AND COMEDY IN GERMAN. FOURTEENTH ST. (16th St. br. Sixth Ave.), CHANCERY COURT IN A ROMANCE OF ATHLONE—REVIVAL—3d Week to 10 Times. KRITZER'S (East 14th St. br. Broadway), CONTINUOUS VAUDEVILLE—12th to 11:30 P. M. ACADEMY (Irving Place and 14th St.), WAY DOWN EAST—13th Week—10 to 12 Times. TONY PASTORE'S (Tammey Building, 14th St.), CONTINUOUS VAUDEVILLE—12th to 11:30 P. M. DEWEY (13th St. br. 14th St.), THE IMPERIAL BUBBLE. STAR (Broadway and 18th St.), CARL A. HASWELL IN A LION'S HEART. GERMANIA (16th East 8th St.), SEASON OF OPERA IN GERMAN. LONDON (26-27 Bowery), LILLIAN WASHBURN IN INDIAN MAIDENS. PEOPLE'S (19-20 Bowery), THE HEBREW DRAMA. COLUMBIA (20-21 Bowery), THE AMERICAN BEAUTIES. THALIA (21-22 Bowery), THE HEBREW DRAMA. WINDSOR (6-7 Bowery), THE HEBREW DRAMA. CHINESE THEATRE (Players St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (2d to 10 Montague St.), ENNIE CALVIN IN CARMEN—Thurs. Eve., Feb. 6. PARK (26 Fulton St.), CLOSED. THE BIRDMAN'S (36-37 Adams St.), VAUDEVILLE. NOVELTY (2d to 10 Montague St.), VAUDEVILLE. GRAND OPERA HOUSE (16th St. br. Fulton St.), GEORGE W. MONROE IN MRS. B. O'SHAUGNESSY. LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), CLOSED. UNIQUE (26-28 Grand St.), MACO'S CITY CLUB BURLESQUE. THEATRON (Grand Ave. and Fulton St.), CLOSED. THE ACADEMY (67-68 Bedford Ave.), THE VILLAGE POSTMASTER. STAR (26-27 Jay St. br. Fulton St.), WERNER'S DAINTY DUCHESS BURLESQUE. EMPIRE (101-107 South 6th St.), SAM DEVREE'S OWN COMPANY. COLUMBIA (Washington, Tillary and Adams Sts.), HENRY MILLER IN THE ONLY WAY. GAYNOR (Broadway and Middleton St.), AT PINET RIDGE. LYCEUM (Montrose Ave. and Leonard St.), ACROSS THE POTOMAC (Smith and Livingston Sts.), THE GREAT TRAIN HORSEY. MONTAUK (26-27 Fulton St.), ALICE NEILSEN IN THE SINGING GIRL. MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Knickerbocker—When We Were Twenty-one. Drama in four acts, by Henry V. Esmond. Produced Feb. 5.

Richard Carewe N. C. Goodwin
Sir Horace Plumley, Bart. Neil O'Brien
Colonel Miles Graham Frank Gillmore
Terrance McGrath Clarence Handside
Richard Terence Miles Audaine Henry Woodruff
Lord Dungelt Jameson Lee Flinney
David Hirsch S. M. Hall
The Hon. Gerald Carruthers Charles Thorp
Hughie Holmes W. J. Thordard
Wallis Brundall Frank Mayne
Bobbie Belvoir E. K. Woodthorpe
Morny Allotts Rapley Holmes
Jacob Gertude Green
Kara Glynnack Florence Robinson
Mrs. Grant Gordon Gertrude Green
Bingley Copper Florence Wickliffe
Elliot O'Brien Florence Hayes
Clarice Newton Agnes Mark
Winnie Thornton Florence Hawkeleigh
Fleuriette Helen Barney
Mabel Estelle Mortimer
Cora Maxine Elliott
Flirt Mabel
Barmaid Maxine Elliott
Miss Maxine Elliott

At the Knickerbocker Theatre last evening Nat C. Goodwin and Maxine Elliott, with their supporting company, presented for the first time on any stage Henry V. Esmond's latest play, *When We Were Twenty-one*. The established popularity of the two leading players and of the dramatist drew to the theatre, despite the several other attractions, a large assemblage of those playgoers who have a keen love for first performances. The audience, therefore, was brilliant, good tempered, and not overcritical. Its attitude toward the play and players was most friendly, and the applause through the evening was generous.

Mr. Esmond has devised and worked out a story that to most writers of plays might seem too slender a theme to bear up the weight of a drama of four acts. It is not by any means an undramatic story, yet it is simple almost to the verge of weakness. Its full worth will be appreciated only by those of sympathetic minds who enjoy the inward feeling of a play rather than the outward show of dramatic action, spectacular display and intense momentary situations. *When We Were Twenty-one* will appeal to thoughtful men of middle age,

to the majority of sensitive people, and to nearly all women.

Richard Carewe, the character impersonated by Mr. Goodwin, is a bachelor far older in years than in heart. He has for his nearest friends three men of his own age and temperament. They are Sir Horace Plumley, Colonel Graham, and Doctor McGrath. To each of them age has come stealthily, and though to others they appear to have passed beyond the sorry line that separates youth from middle age, among themselves they keep up the habits, the manners and the thoughts of their younger years. The opening scene of the play represents a room in Richard Carewe's London home, where the four bachelors—the "quadruplet" Sir Horace calls it—have gathered to celebrate the birthday of Sir Horace, who is familiarly known as Waddles. From the conversation of these cronies it is learned that, nineteen years before, Carewe became the guardian of Richard Audaine, the son of an old comrade. Audaine, nicknamed the Imp, has been cared for by Carewe as though he were a son, and in educating him the guardian has spent more money than he could well afford. The other bachelors have from time to time contributed money toward the expenses, but this money Carewe has kept aside, making a fund to be handed over to the Imp when he shall marry.

Carewe, with his friends, had planned a marriage between the Imp and Phyllis Ericson, the daughter of another friend of their youth, who died leaving a widow and child. These also have been wards of Carewe's, and have had the assistance and the affection of the "quadruplet." Phyllis and the Imp have looked upon this marriage as a matter of course, though neither has cared especially for the other. Carewe, believing Phyllis to be in love with the Imp, has conscientiously smothered the love that lies in his own heart for the girl. He has sacrificed everything for the happiness of the children of his two dead comrades. The Imp, engaged in sowing his wild oats, falls into the snare of an adventuress, Kara Glynnack, and marries her. The "quadruplet," learning of this, make every endeavor to reclaim the Imp without letting Phyllis know of it. She, however, discovers the truth and instead of being broken-hearted, as Carewe expected her to be, she announces that she is glad to be out of the engagement. In this manner Carewe finally learns that Phyllis loves him, and the story comes to a happy close.

In the first act of the drama action is too often sacrificed to atmosphere, and the dialogue drags somewhat monotonously. This fault is not apparent in the later scenes, when the author, having grown more familiar with his characters, writes less of who and what they are and more of what they do. The second and third acts were charged with true human feeling, and at times the mental situations were very intense. The scene of the third act was a club room, bright with color and filled with the activity of fashionable pleasure seeking. The other acts took place in Carewe's home, the scene being perfect in its naturalness and accuracy of minute detail.

Mr. Goodwin had in the role of the generous, self-sacrificing bachelor a character that fitted him temporally, and one in which his talent of mingling comedy and pathos had full play. His interpretation was, of course, artistic, and beyond that it was infinitely human. So also Miss Elliott, as Phyllis Ericson, found ample opportunity for the display of her graceful accomplishments. In the first act she was rather at fault in too plainly disclosing her real feeling for Carewe. Her facial expression, showing tenderness toward him, foretold the emotions that might better have been unsuggested until later in the play. Aside from this her performance was rich in sentiment and as pleasing a characterization as one could wish to see.

Henry Woodruff, as young Richard Audaine, was true to the freshness and immaturity of the role. He disclosed clearly the frankness and cleanheartedness of one who, though engaged in sowing his wild oats, is still a gentleman. Neil O'Brien was a capital Sir Horace Plumley, gruff and tender by turns and always true to the old friends. Frank Gillmore was a stiff, unhuman Colonel Graham in the first act, but he was warmed to the character afterward and was in the end satisfying. Clarence Handside acted admirably the role of the hale Irish doctor, Terrence McGrath, and the other men in the cast were almost without exception well suited to their parts.

Yodel Haskins was an alluring adventuress as Kara Glynnack. Estelle Mortimer as Mrs. Ericson was very acceptable, and the other female roles were in capable hands.

The ensemble work of the players was so smooth and natural that especial praise is due the stage-manager. When We Were Twenty-one is by no means great literature, nor is it great in technical construction, but it is human to the core, wholesome, and truly enjoyable from beginning to end.

Daly's—The Ambassador.

Comedy in four acts, by John Oliver Hobbes (Mrs. Craigie). Produced Feb. 5.

Lord St. Orby John Mason
Sir William Beauvadere Edward Morgan
Vivian Beauvadere William F. Courtney
Miss Hugo Lasseter Charles Walcott
Lord Lasseter H. S. Miller
Lord Randolph Charles Gilpin
Lord Reggie J. L. Wood
Sir Charles de Lome A. S. Howes
Toto Juliet Gainsborough
Alice Gainsborough Mary Manning
Lady Beauvadere Grace Elliston
Lady Gwendolene Marleaze Hilda Spang
The Portuguese Elizabeth Tyree
Lady Balsor Nedra Cargill
Lady Ulleweather Charles Tidwell
Mrs. Dansey Ethel Hornick
Lady Vanringham Alison Skipworth
The Duchess of Hampshire Eugenie White
Mrs. Hart Jackson Minnie Bowen
Beatrix Morgan Blanche Kellogg
Miss Lewis George Lewis
Miss Mamie Eva Vincent
Mrs. Spearing Julia Devoy
Tomkins, a housemaid William Erie
Rutter, a footman J. Lester
Jenkins, a footman

The Ambassador, a society comedy from the pen of Mrs. Craigie (John Oliver Hobbes) was presented for the first time in this country last evening at Daly's Theatre to an audience that was eminently fashionable and politely appreciative.

The scenes of the play are laid in Paris, but the characters and story are English. The man in whom the interest centers is Juliet Gainsborough, an orphan, who is living with Lady Beauvadere, a widow, who has a young son, Vivian, and a stepson, Sir William Beauvadere, the latter being an attaché of the British Embassy at Berlin. Sir William is constantly thrown into the society of Juliet and, of course, falls in love with her. Lord St. Orby, British Ambassador at Madrid, who is a frequent visitor at Lady Beauvadere's house, is also infatuated with Juliet, but Sir William becomes engaged to her. Later both Juliet and Sir William realize that their engagement is a mistake. His affections are transferred to Lady Gwendolene Marleaze, who has long

loved him in secret, and Juliet discovers that she does not care for him at all. The dramatic portion of the story concerns a scrape in which Vivian becomes involved. Major Hugo Lascelles, an unprincipled man, who is a neighbor of the Beauvederes, becomes the possessor of a note forged by Vivian. He confides his trouble to Juliet, who promises to help him. She visits the Major and obtains the note, as well as the Major's promise to keep the matter secret. She is discovered and is placed in a very embarrassing position. If she explains, Vivian will be disgraced, and if she doesn't, her own reputation will suffer. She resolves to make the sacrifice and rests under a cloud until the end of the last act, when everything is explained, and the play ends happily for all concerned. Of course there are innumerable incidents and several other characters introduced to help in the development of the plot, but the main portion of the story revolves around the doings of the leading characters, who are all lords and ladies of high degree, with the exception of Juliet.

The play is simple in theme, and while it is not remarkably strong in a dramatic sense, it is pleasing, because of its bright dialogue. It is full of epigrams, and several of the characters have lines which sparkle with wit such as people in real life seldom disclose. The most telling lines were put in the mouth of Lord St. Orby, played by John Mason with that ease and grace which have won him a place in the front rank of leading men. Mr. Mason spoke his lines with a full appreciation of their value, and his work was altogether delightful. Edward Morgan was effective as Lord Beauvadere, though the part offered him no great opportunities. William F. Courtney was appropriately boyish and impulsive as Vivian, and added to his reputation as an intelligent player of juvenile roles. Charles Walcot, the polite villain of the play, filled his role admirably.

Mary Manning, pretty, girlish, and altogether charming, made a distinct hit as Juliet. Her reading of a fortune with a pack of cards in the first act was as pretty a bit of acting as she has ever done. Hilda Spang had the trying part of a woman who has had the misfortune to marry young, and feels compelled to mention the fact frequently, as she has a son at least eighteen years of age. She played with discretion and sometimes with brilliancy, as she, like Mr. Mason, had some very telling epigrams to utter. Elizabeth Tyree proved her versatility by enacting the part of a namby-pamby girl in a thoroughly artistic manner. Alison Skipworth was very lively and gingery as Mrs. Dansey, and won a round of applause upon her first exit. Mrs. Eva Vincent, as the housekeeper, deserves mention for an excellently sustained Scotch dialect. The others were acceptable in unimportant parts.

The dresses worn by the women, which were designed by Mrs. Robert Osborn, are in excellent taste, and, of course, follow the very latest fashion. The scenery, by Unitt, and the furniture and accessories are rich and appropriate. The stage-management reflects great credit upon Fred Williams, under whose direction the play was produced.

Wallack's—Sapho.

Play in four acts by Clyde Fitch. Produced Feb. 5.

Jean Gauvin Hamilton Revelle
Dechelette Myron Callicott
Uncle Cesaire Fred Thorne
Flamant John Glendinning
Hettie Franklin Durheim
De Potter Taylor Holmes
Gaudet Leonard Ostrum
Gaudet's Servant George Robinson
A Royal Personage, known as M. Anvers Charles Wallingay
A Concierge W. Gordon
Mephistopheles Frank Farrington
A Porter Richard Waring
Hervart of Dechelette W. S. Mills
Alice Dore Clara Bayley
Madame Hettie John Glendinning
Divorce Alice Langford
Irene Nellie Thomas
Toto Anna Whitford
Margot Carolyn Heustis Graves
Tina de Monte Mand Clayton
Boss Adelaid Cummings
Dances The Sisters Striker
Francine Mattie Howes
Fannie Legrand Giga Nethersole

Oiga Nethersole, recovered after two weeks' illness, made her local reappearance last evening at Wallack's Theatre before a large audience. She presented for the first time here Clyde Fitch's four-act play, *Sapho*, a dramatization of the novel by Alphonse Daudet, originally produced at Powers' Theatre, Chicago, on Oct. 31.

The play begins at the reception at Dechelette's house, where Fannie Legrand (*Sapho*) meets the impressionable Jean Gauvin, completely enslaving him. While they are making violent love to each other, Flamant, *Sapho*'s earlier lover, is arrested on a charge of forgery. He has been detected in a bold attempt to cause, by unlawful means, money to expand upon *Sapho*. Jean carries *Sapho* away to her apartment. In the next act, *Sapho* comes to Jean's abode to offer her her love. He knows her simply as Fannie Legrand and his rustic mind never suspects her real character. But while she is away, Dechelette calls to enlighten the trusting Jean. When she reappears, Jean thrusts her from him, but her wiles quickly win him back to her embrace.

In the third act, in the suburbs of Paris, Jean discovers that the child Fannie has induced him to adopt is her own offspring by Flamant. His love has grown a bit cold and he improves this excuse to take his departure, leaving *Sapho* and the child. Flamant has gotten out of jail by this time and he shows up with an offer of marriage, which Fannie decides to accept for the child's sake and for the reason that she believes Jean lost to her forever. Herein, however, she errs, for the amiable Jean reappears at length and begs Fannie to resume their former relations. She persuades him to sleep and, when he does off serenely, she writes a note setting forth the fact that peace, not passion, is what she wants and that she is going to her child and its father. She leaves the note by the sleeping Jean, kisses her hand to him, and steals away.

By reason of the extraordinary exulting of yellow journals over the presumable scandalousness of Mr. Fitch's adaptation, and Miss Nethersole's acting of it, a riot of clamoring mortals struggled to get into the theatre and, once inside, sat gaping in expectancy throughout much of the play. That a majority had read the book "*Sapho*," or some indifferent translation made from it, is quite probable, since the streets have been thronged for days by sunburnt fakirs that sold thousands of copies of what purported to be Daudet's work, crying it as "that suppressed book." A dozen of these amiable peddlers were lined up in front of Wallack's last night feeding like vultures upon the morbidly ignorant that paused to look upon the crowd or read the bills.

With all this ulterior assistance, Miss Nethersole launched upon the town Mr. Fitch's

play, and it proved precisely what might have been expected. Daudet's novel, uncompromising as it may be in its frank portrayal of certain phases of life, is still a work of art. It preaches no less a powerful sermon, and, like most sermons, tells at best a very old, old story. Sermons are few that would make good plays, although many plays might make excellent sermons. To transfer "*Sapho*" to the stage without offense was perhaps an impossible task; to avoid the presentation of scenes and incidents without which the drama were better off was probably not within the reach of skill—and Mr. Fitch's play indicates all of this. He has much skill, yet he has been unable to make a decent play of *Sapho*, decent dramatically or morally. Dramatically its incidents are often rambling, disjointed and swamped in oceans of talk. The opening act is a howling wilderness of noise, nonsense and nothingness, the sparse action that concerned the story being quite lost in the babel and drivell supposed to represent a "Bohemian" masquerade. The end of the second act was reached before the story had really begun, and by that time folk had commenced to wonder if there were not many in the audience that might have given cards and spades to *Sapho*. For the rest, the dialogue was non-too good, and the scenes were seldom held tense or forceful, and the crudity made the offense but more pronounced. Morally, the play is as hopeless as Zaza, and that is saying quite enough.

Miss Nethersole appeared to revel in her role. She is said to have confessed that she believes the people want to see her play immoral characters, and she seems determined to spare no pains to gratify the possibilities of this hallucination. Her *Sapho* is a languorous, insinuating siren with a musical, coaxing voice and wistful eyes. And so she remains to the end with occasional moments of explosive emotion. Daudet's *Sapho* changed as time went on, and that change had much to do with the story. The actress wore some gowns of amazing clingingness, her first act dress quite out-clinging anything yet seen here.

Hamilton Revelle looked the simple Jean admirably, and acted acceptably. Myron Callicott was a capable Dechelette. John Glendinning a first-rate Flamant. Fred Thorne a capital comic old uncle, and Franklin Hurleigh an excellent Hettie.

Mrs. John Glendinning was a charming Aunt Divonne, Nellie Thomas and Mattie Howes were graceful and pleasing as young women, and there were some girls that danced and sang in the first act, but no one hung out their numbers, and

Lavelle. She shows Lucienne this apparently convincing proof of her husband's unfaithfulness, and they decide to repair to Coralie's at the time mentioned.

Act second brings the principal characters to Coralie's. First comes M. Lavelle, who hides behind a secret door to await his wife. Then M. Pinglet arrives with a dancer whom he admires, and later Madame Pinglet and M. Pilliard appear. Meanwhile Lavelle is rendered extremely uncomfortable in his hiding place, that is close to a hot chimney. Eventually, Madame Lavelle enters with her aunt and a police officer. Just as they are about to catch Lavelle, an ingenious feature of the establishment, prepared for such emergencies, is put into operation. It is a trick partition that shuts off part of the room and transforms the place entirely. This is worked several times, and much confusion ensues, that ends with Lavelle's capture in the company of a maid servant. The last act, of course, is devoted to disentangling the complications in which nearly every one is involved. There are explanations all round, and the usual "happy ending" results.

In the tuning-down process brought to bear on the farce the more flagrant incidents had been masked behind various transparent subterfuges, such as the little fiction that women met their men friends at Coralie's to have a "chat." These did not conceal the real viciousness of the play, which, being nothing more nor less than a very bold exposition of the general shattering of the Seventh Commandment, could not be glossed over had the producer so desired. In its entirety the performance reeked with suggestiveness, such as the discovery of a man and a woman partially disrobed, in the spare room. Such fun as was at times manifest was of the wildly farcical, belter skeeter order that would have been utterly silly in the hands of less competent players. The trick scene, by which the "club" room was transformed into the dressmaking establishment, was a not ineffective piece of stage mechanism, albeit wholly impossible, and reminding one of the disappearing demons in the old extravaganzas. The predominating feature of the farce, however, was its uncleanness, for which what little humor that was exhibited did not atone.

Fritz Williams, an actor always at home in farce, handled with his customary lightness and briskness the role of Lavelle, which is close kin to the other parts he has been playing for some seasons. E. M. Holland, as the doddering, querulous, senile old Coralie, did the best work of the performance, giving a picture that was perfect in every detail. Sam Reed as Pinglet and Brandon Hurst as Pilliard were as amusing as their parts allowed. Acceptable playing was also done by George W. Howard as Thorel, James Kearney as Boulet, and George Forbes, James Weed, Jay Wilson, and Tony Eddinger in other parts.

Esther Tittel as Lucienne, Nellie Butler as Clemence, and Marie Derickson as Madame Coralie, were personally attractive, stylishly gowned, and satisfactory in their acting. Maggie Holloway Fisher gave a capital character sketch of the elderly spinster aunt. May Galyer had a repulsive role as Double Blanc, a slovenly servant of nondescript appearance, altogether out of key with the surroundings. Miss Galyer sacrificed her personal appearance to the part, and earned a hit in it. May Lambert was pleasing as Rose Bloudet, and Anita Rothe did well as a maid.

Irving Place—Am Spieltisch des Lebens.
Play in four acts by Klaus Arsen. Produced Jan. 31.

General von Triburg	Carl Bender
Grafin Ellen von Triburg	Emmy Schrot
Herr von Rietberg	Julius Strobl
Grafin Eva von Brandt	Martha Schiffel
Graf Stengel	Gustav von Seyffertitz
Zettwitz	August Meyer-Eigen
Martin	Jacques Lurian
Friedrich	Carl Frischer
Georg	Frida Brandt
Anna	

Klaus Arsen's play, *Am Spieltisch des Lebens* (*The Game of Life*), had its first American performance at the Irving Place Theatre on Jan. 31.

It is a presentation in four acts of a phase of modern German society very like to that shown in the English problem plays of a few years ago. Lieutenant von Rietberg, young, gallant, and on the verge of pecuniary ruin, has been flirting with the youthful Countess Ellen. The Countess is a rich, charming orphan and loves the lieutenant. She is impulsive and guileless confesses her love to the Lieutenant. Her guardian, General von Triburg, suspects the state of affairs, and knowing the Lieutenant's earlier record, insists upon a wedding at once. The Lieutenant and Countess Ellen marry and go to live on the latter's estates.

Then the Countess Eva von Brandt marries her aged suitor, the Baron Stengel, whose estates adjoin those of the Countess Ellen. So it happens that Lieutenant von Rietberg and the woman he had loved and left, Countess Eva, are neighbors, involved in all the social duties of that relation. The two endeavor to make the best of the situation, but one day Zettwitz, erstwhile crony of von Rietberg, opportunely arrives from America. Zettwitz is the only other person that knows of the affair between Countess Eva and the Lieutenant. A very unpleasant scene between Rietberg and Zettwitz occurs, after which the latter denounces the Lieutenant to Baron Stengel as a blackguard and the Countess' former lover. Although deeply stricken by this disclosure, the old Count forgives both his friend and his wife, and all decide to guard the Lieutenant's young wife from knowledge of the facts.

The four principal actors were all well suited, the Count of Gustav von Seyffertitz being rather a surprise. Patrons of the Irving Place have been so accustomed to seeing this actor cast for eccentric roles that the quiet dignity of his lonely old man was an agreeable introduction to another phase of his ability. Julius Strobl as the Lieutenant, and August Meyer-Eigen as Zettwitz acted most admirably, and Emmy Schrot and Martha Schiffel were happily cast as the two countesses.

Director Conried again distinguished himself by a stage splendidly handled and prettily set.

American—The Pirates of Penzance.

The members of the Castle Square Opera company trod familiar ground last evening in the performance of *The Pirates of Penzance*, and they appeared to enjoy the clever lines and the tuneful music of the Gilbert and Sullivan work quite as much themselves as did their audience.

Reginald Roberts sang the role of Frederic acceptably, and Frank Moulan, though a trifle undignified, was a capital Major-General. William Pruitte as Richard, Frank Belcher as Samuel, and Louis Casavant as Edward

were all that could be desired, both in singing and in acting.

D. Eloise Morgan sang the charming role of Mabel with delicacy and distinction. Maude Lambert, as the unfortunate Ruth, was happy in the role, and Gertrude Quinlan, Belle D'Arcy and Mattie Martz impersonated the three remaining parts very agreeably. The scenery was, as usual, in good taste and the costumes were bright and pretty. Next week, Maritana.

Murray Hill—The Lost Paradise.

The Henry V. Donnelly Stock company at the Murray Hill Theatre presented last evening De Mille's adaptation from the German, *The Lost Paradise*. The performance, taken in its entirety, was perhaps a little above the excellent standard that the organization maintains week after week. The individual players, who are established favorites at the Murray Hill, were cast in roles to which they did full justice, and the introduction of the new leading woman, Alberta Gallatin, lent additional interest to the performance.

Miss Gallatin impersonated Margaret Knowlton, the heroine, and although the part is one that does not gain the sympathy of the audience at the outset, the actress made a favorable impression in her first scene and later won the thorough admiration of the audience by her sincerity and emotional intensity. Miss Gallatin's one fault was a somewhat theatrical style of delivery that at times robbed her performance of naturalness. In appearance and manner she was very attractive.

Ralph Stuart, as Reuben Warner, was in a role well suited to his physical attributes and vigorous style of acting. William Edmund impersonated Andrew Knowlton capably. Thomas L. Coleman played the role of Ralph Standish admirably. Walter Allen was particularly happy in his impersonation of Bob Appleton, and Charles D. Waldron was more than merely acceptable as Schwarz. Dorothy Donnelly displayed her versatility by giving a capital performance in the character of Cinders, and Georgia Welles was a dainty and very vivacious Polly Fletcher. Next week, *The Private Secretary*.

Third Avenue—Chattanooga.

Lincoln J. Carter's war drama, *Chattanooga*, is the bill this week at the Third Avenue Theatre, and its reception last night was cordial enough to inspire the players to do their best. Some of the members of the cast, even with this inspiration, did not rise above mediocrity, but taken altogether the presentation of the play was sufficiently effective to suit the tastes of the theatre's regular patrons.

Clyde Hess was a dashing Leon Cornell, L. B. Barker played the role of John Cornell acceptably, and Charles J. Harris, though a bit prone to over gesticulation, was successful as Colonel Andrew Jeffries.

Minnie Dixon Parker as Rose Jeffries acted with no little grace and distinction, and from the first she was in close touch with her audience. Emilie Hess was an attractive Pansy, and Florence Harrington left little to be desired in her impersonation of Julia Davis. Others in the cast deserving especial mention were Will J. Simms, the Bertie Jeffries; James L. Harding, the Amos Cornell; John D. Murphy, the Uncle Pete, and Robert Ellington, the General Hooker.

The scenery was elaborate and in itself gained considerable applause. Next week, *Fallen Among Thieves*.

Star—A Lion's Heart.

Carl A. Haswin and his company appeared at the Star Theatre last evening in *A Lion's Heart*. The play is one that Mr. Haswin has made popular in all parts of the country, as well as in New York, and in consequence the Broadway home of melodrama was very well filled with lovers of that form of entertainment. With an entirely new scenic equipment this season, *A Lion's Heart* appears as fresh and attractive as when it was originally produced. Mr. Haswin himself, as the lion tamer, has lost none of his old-time vigor, and his acting last night aroused thunderous rounds of well deserved applause. The supporting players were, with only one or two exceptions, very satisfactory in their various roles, and the details of stage management were carefully attended to. It may be said safely that neither Mr. Haswin nor the play has been seen to better advantage in this city than at last evening's performance. Carroll Daly, Charles Lee, E. A. Cromwell, George Beebe, Mrs. Haswin, and Helen Gilmore, of the company, deserve note.

Grand—The Girl in the Barracks.

Louis Mann and Clara Lipman in *The Girl in the Barracks* had a good audience at the Grand Opera House last evening. The farce is amusing in spots, but contains many risqué lines that were better omitted. Clara Lipman in the title part, that suits her perfectly, was the embodiment of chic and vivacity. Louis Mann gave an artistic picture of the elderly rôôle, that created much laughter. Excellent performances were also given by Joseph Coyne, Thornton Cole and George W. Barnum.

At Other Playhouses.

CASINO.—This is the final week of *The Belle of New York*, which will be succeeded on Lincoln Day by *The Princess Chic*.

NEW YORK.—Broadway to Tokio continues to large audiences.

CRITERION.—Maude Adams will continue in *The Little Minister* three weeks longer.

FOURTEENTH STREET.—Chauncey Olcott's engagement continues prosperously.

MANHATTAN.—Papa's Wife still pleases at this house.

BLOU.—May Irwin is in her last fortnight in *Sister Mary*, which will be succeeded by Aunt Hannah, a musical farce.

GARRICK.—Mr. Gillette and company continue in *Sherlock Holmes*.

FIFTH AVENUE.—The Countess Chiffon is announced for production here this (Tuesday) evening.

GARLEN.—Mrs. Langtry still appears in *The Degenerates*.

HERALD SQUARE.—The revised version of *Naughty Anthony* was put on for the first time last Thursday evening. Excellent as the farce was in its original form, a distinct improvement resulted from the changes that David Belasco has made. The action throughout has been quickened, and the dialogue brightened. The scene of the last act has been

changed from the boudoir to the hosiery store, and a new setting is used. Blanche Bates, Frank Worthing, W. G. Le Moine, William Elton, Olive Redpath, Maud Harrison, Mary E. Barker, and the rest of the company give admirable performances. Business continues large.

METROPOLIS.—At the Metropolis last night a large audience witnessed the performance of *The King of Rogues*, the representation of which at the Star Theatre was reviewed in *This Mirror* last week.

AN ANECDOTAL INTERVIEW.

Here and there on the thumb-worn leaves of the *Mirror* interviewer's note book appear items headed George Maddox. There are many of these items. They are hastily scrawled at sundry times and in sundry places when chance threw the player and the reporter together; and although the anecdotes are not connected, they form, when arranged in proper order, a fairly complete history of the career of Mr. Maddox.

By way of introduction it may be said that Mr. Maddox is one of the youngest of old-timers. A brisk, energetic man he is, with iron-gray hair and dancing eyes, who, when he smiles, looks to be under forty, but who declares that he has passed sixty seasons upon earth, out of which more than forty have been devoted to the stage. He is a New Yorker by birth, education and inclination. From the lips of this genial man came the observations and anecdotes that are hereinafter set forth.

"We had in New York, when I was a boy, a number of dramatic schools. Not schools such as we have to-day, mind you, but schools that gave just as good training, in my opinion at very much smaller cost. The preparatory school was the pit of the Old Bowery. Every youngster with theatrical ambitions haunted the place and got a lesson in acting by watching the play whenever he could raise a shilling to pay his way in. I, with many other boys, learned the lines and the business of all the standard roles there, and if a new player appeared who acted without proper regard for the traditions the pit was never backward in pointing out his faults.

"Then we had as finishing schools numberless amateur dramatic clubs in those days—humble organizations, many of them, whose performances were given in lofts converted into theatres by the members themselves. The star tragedian of the club might also be the scene painter, and the young man who was to play Iago in the evening might spend the afternoon manufacturing properties. Usually these clubs gave performances every fortnight, and more often than not the play presented was one that had been acted the week before at the Old Bowery.

"I belonged to the Murdoch Dramatic Club, a proud organization named after James E. Murdoch, that numbered among its members and ex-members Harry H. Wall, George Boniface, James F. Egan, Billy Floyd, James W. Collier and a host of other men who afterward won renown in the theatre world. They all were prepared for their work by the shilling-a-night course at the Old Bowery and the subsequent training in the club.

"Before the Civil War the word contract was rarely used among player folk. We had instead 'letters of engagement.' These letters served the same purpose, though they were more courteous and far less formidable than the modern documents. My first acquaintance with the letter of engagement was in 1857, when I received one from the manager of the Theatre Royal Covent Garden, at London, Canada. The terms set forth therein were 'ten dollars per week, if worth it,' and the work allotted to me was 'respectable utility.' I am forced to the conclusion that I was not 'worth it,' because during the five months that I spent at the little theatre with the big name I never received more than three dollars on pay day. This, however, was over and above my board, which was provided by the management. I made my first professional bow in the character of Cassio in *Othello*, and afterward played the juvenile roles in nearly all of the Shakespearean and other standard dramas.

"The lines of business were far more carefully drawn in those days than they are now. An actor was engaged to play a certain line, and never was he expected to play any part out of his line. A complete stock company numbered from thirty to forty people—two of every line from general utility, respectable utility, walking ladies and gentlemen up to leads. Sometimes it was difficult to decide which of the roles in a play was the lead or which was first comedy and which second comedy. Then occurred a mighty discussion. Old programmes were fetched from the recesses of wardrobe trunks, and the matter was usually settled by precedent.

"The business of copying parts was an important one before the typewriter and cheap play books entered into the economy of the theatre. The most noted copyist in the country was Mr. Bell, stage door-keeper at the Old Bowery, who wrote a hand like copper-plate. His work was always in demand, was always well paid for, and I have no doubt but that he made a very fair income by his pen. Parts were reckoned then not by the number of pages but by the number of 'lengths.' A 'length' was forty-two lines.

"I played with the famous old stock companies in Philadelphia, Pittsburgh, Troy, New York and other cities until 1877. During that twenty years, of course, I met and played in support of nearly every star of consequence and in consequence and in consequence. Edwin Forrest I met first at Troy, when he came to play a star engagement with Mrs. Waller's stock company. It was an awful week. Something went wrong at nearly every performance. Our leading man was left-handed, and Mr. Forrest flew into a rage whenever he had a fencing bout with him. Three nights in the week the performances came to their end suddenly. Mistakes were made by some one. Mr. Forrest uttered his awful 'gr-r-r-r-r,' and the curtain was rung down.

"Mrs. Noah had droll experience with Mr. Forrest once at the old Broadway Theatre, that used to stand at the corner of Anthony Street, now Worth Street. The stage was heated by means of two or more large registers that distributed hot air from the furnace below. It was a bitter cold night, the furnace man had his fires burning furiously, and King Lear was the play. Mrs. Noah, in the character of Cordelia, displeased Forrest in some way, and to punish her the great tragedian took the opportunity that one of the scenes offered and held his leading lady over the hottest register until she was almost suffocated. It was all done so artistically that no one in the audience fancied that anything unusual was going on.

"In 1887 I joined Milton Nobles, who organized at that time one of the first combinations. The work was much easier than in the stock companies, and we old-time actors re-

garded the playing of one part through the whole season rather as a holiday amusement. Since the beginning of the combination era I have traveled about the country with many different companies, and, as you know, I am in the business still."

THE CALLBOY'S COMMENTS.

Alfred Fisher conducts the series of entertainments given down at Sailors' Snug Harbor for the diversion of the ancient mariners. The other day he was surprised by this ornamental communication from a negro hotel boy of Staten Island:

Mr. Fisher it is my Request to tell you I Call at your Residence yester Day at your absence I would like to pull off a Colorful Cake walk at Snug Harbor at your Convenience very soon of possible I am a Citizen of Richmond Borough and at your Leisure of you would kindly Drop me a card and oblige of the entertainment will be favorable or not I am a for mer work man of Hotel C — and can get a recommendent that effect I would be pleased to give a Cake walk for your Snags and invited Guest I will Call and see you all so probably there is A favor I Can Do for you some Day. Send a amediate answer please sir.

This goes to show, as I have remarked heretofore, the rapid rise of the negro race in the devious ways of art—black art, as it were. Mr. Fisher, I believe, deemed it wise to deny the "snags" an opportunity to revel in the proffered delight, regarding suppression of self as the greatest favor that the applicant could do.

Agent Edgar T. Neville, of the Krause and Taylor company, sends a circular recently addressed by a Texas local manager to the patrons of his theatre. The worm will turn sooner or later, you know, and this is worth reading just to show how even the poor manager cannot stand for everything:

Owing to some misbehavior at the Opera House at our last performance, I take this method of informing the people who visit the theatre, that I have secured the service of a man to keep order up in the gallery. He will remain there during the performance, and he is placed there with power from the Mayor of our city to keep order at any cost. A hint to the wise is sufficient. It is just the same penalty to distract a congregation of theatre people as it is to distract public worship. Now, the people who visit the Opera House and pay their money to see the plays, shall see it, and not be disturbed any more. While I would like very much for every man, woman and child in our city to visit the theatre and see our plays, and help to make our library fund a grand success, but if you can't come there and behave, I would rather you would stay away and save trouble. From now on as sure as you misbehave, your money will be returned to you and you will be handled as the law directs. Now let us all go to the shows and be gentle and nice and have a good time. I do this in good faith and mean what I say. ORDER I WILL AND MUST HAVE.

There's a random note of pathos in it, too, don't you think?

Speaking of pathos, a bit of it comes in a little note forwarded by a Georgia local manager. It is written on the letterhead of a player family whose name a good many might know were I to print it, and it says:

DEAR SIR:—You would oblige by sending passes for to-night. We are from New York stuck, stuck, perhaps to grow here. We would like to laugh once more. Can't come to see you, for I lost all my presentable clothes to get this far.

The sun doesn't shine always for all of us, does it?

I have been deeply impressed by the announcement of the Maurice Grau Opera company, that "a Wagner cycle will be given at the Metropolitan Opera House" on certain days of this month. I had supposed that the repertoire companies practically monopolized this field of enterprise. No information is vouchsafed about the method employed to decide who shall get the cycle, but I presume that the tickets must all be numbered and Frank Sanger or somebody draws a number out of a hat, and there you are. I've been looking all along the Rialto, but have failed as yet to see the cycle displayed in a window, which would be the custom in such cases, I am informed. The Wagner cycle has always appealed to me as a particularly durable, rigid machine, but it makes a lot of noise when it runs, and the gear is rather high. Maybe Mr. Sanger would let me try it for a mile or two on the road before it is "given," or maybe he would like to send me a Wagner tandem with seats for two. This is great advance stuff for the raffle, isn't it?

REFLECTIONS.

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THEATRES AND MUSIC HALLS.

Keith's Union Square.

Mr. and Mrs. Edwin Milton Royle head the bill, presenting Mr. Royle's latest comedietta, "Trip's Troubles." The others are Hines and Remington, in "The Road Queen"; Dolly Mestayer and company, in "We, Us and Co."; Delmore and Lee, acrobats; Press Eldridge, comedian; Grazer and Hazel, who are in their second week, presenting their dancing novelty; Raymond Moore, ballad singer; Tennis Trio, club swingers; Frederick Brothers, musical comedians; Howard Thurston, magician; Franklin Sisters, serio-comics, and Paxton and Jerome, Illustrated songs. The biograph and stereopticon are retained.

Tony Pastor's.

Walter Le Roy and Florence Clayton, in George M. Cohan's farce, "Hogan of the Hansom," are playing a return engagement, and head a bill which includes Mr. and Mrs. Gene Hughes, in "A Matrimonial Substitute"; Sharp and Flatt, musical comedians; Julian Rose, Hebrew comedian; Conway and Stata, comedians; Samuel Siegel, mandolinist; Neile Burt, comedienne; Fred and Excelia Heath, comedy duo; Weston and Hale, club jugglers; Deaves' marionettes; Forrest and Floyd, sketch team; Murphy and Willard, comedy duo; Ida Marie Rogers, soubrette, and the vitagraph. Tony Pastor sings every evening.

Proctor's Twenty-third Street.

Eddie Girard makes his first appearance in this city as a vaudeville star, assisted by Jessie Gardner, in a farceette called "The Soubrette and the Cop." Lillian Burkhardt presents for the first time here Edmund Day's comedietta, "A Deal on Change." The others are Dixon, Bowers and Dixon, the three Rubes, Paley's kalatechnoscope, the Hawaiian Queens, in "King Mo's Wedding"; Whitney Brothers, musical artists; Gordon H. Elford, monologuist; Amann and Hartley, character sketch; Mr. and Mrs. Stuart Darro, photographs; three Ouri Sisters, novelty trio; Wade Cochran, mental wonder; Murphy and Nolan, Irish comedians; Dutton, wire juggler; Edward Lorrett, fantasmag.

Proctor's Palace, Fifty-eighth Street.

Digby Bell makes his New York bow as a "continuous" entertainer in a new monologue. The headliners are Willard Simms, assisted by Jennie Graham, in songs and pantomimic imitations, and O'Brien and Havel, acrobatic comedy duo. The bill also includes the Silvers, Illustrated songs; Kleist Brothers, musical novelties; Frank and Bon, comedy talkers; Mr. and Mrs. Wiley Hamilton, comedy duo; Bates Musical Trio; W. F. Judge, aerialist; Mardo, clown juggler; Mabel Taylor King, contralto; Paley's kalatechnoscope, and the stereopticon.

Hartig and Seaman's.

The attraction for this week is the Behman Show, which consists of the Four Cohans, Fred Niblo, the Rossoff Midgets, Merle Sisters, Yorke and Adams, Ethel Levy, Diana, and Ramza and Arno.

Miner's 125th Street.

Billy B. Van and Veve Nobriga, assisted by Bobbie North, Gertrude Mansfield and Caryl Wilbur, Leo Dervalo, Mitchell and Cain, Fisher and Clark, Fred Wyckoff, Kessler and Carrick, Esmeralda Sisters, La Fiesta, and the American motograph are billed for this week.

Weber and Fields'.

The same old bill, Whirl-i-Gig and Barbara Fidgety, remains, with all the favorites of the stock company in congenial roles. Elaborate preparations are now under way for the next production, which has not as yet been named.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—W. B. Watson's American Beauties are playing a return week.

LONDON.—Frank B. Carr's Lillian Washburn Indian Maidens are here for a return engagement. The Knickerbocker Burlesquers follow.

MINER'S EIGHTH AVENUE.—Jacobs and Lowry's Merry Maidens have gone over to the West Side for a week.

COMIQUE.—The Rentz-Santley Burlesque Company is this week's attraction. The olio introduces Flakowski, Engstrom Sisters, Dumont Sister, Charles Robinson, Frank Houghton, Bryant and Saville, and Ford and Det West. A Sporty Duchess and A Hot Time with Shakespeare are the burlesques.

DEWEY.—The Imperial Burlesques Company is the attraction. The olio introduces Jones, Grant and Jones, Three Polos, Whitehead and Stewart, John E. Cain and company, Blanche Newcomb and Lawrence Crane. Two burlesques, Stranded in Luck, and Wanted, A Shirt, are given.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Cora Stuart headed the bill, presenting the charming comedietta, "The Fair Equestrienne," and repeated the hit she made at Proctor's in the early part of the season. The part of Lady Clare suits Miss Stuart down to the ground. She has mastered it completely, and even to the slightest detail conveys the author's meaning. Her devil-may-care-ness and chic made the performance altogether pleasing. Her new leading man, Haliet Thompson, made a distinct hit in the character of Lord Kingborne, and Walter Colligan was excellent as Lord Loftus. Sager Midgley appeared in his juvenile sketch, assisted by Miss Carlisle, as his wife is making a hit in the West with farce-comedy. Miss Carlisle filled Mrs. Midgley's place in an entirely satisfactory manner, was appropriately "cute," sang and danced very nicely. Mr. Midgley was his usual self, which means that he kept the house in roars with his antics. They introduced two very pretty new songs, and the entire sketch has been brightened up in every way. Caron and Herbert scored a hit in their acrobatic comedy specialty, which appeals to children and their elders with equal force. George Evans was in his best form, and made one of the big hits of the bill. He is

using his very sweet voice to better advantage than formerly, and his rapid-fire delivery brought down plenty of hearty laughs. His jest about a benefit for the Standard Oil Company is one of the best that has ever been sprung in vaudeville. Fields and Ward talked back at each other in approved sidewalk conversation style and made the audience laugh out loud at least ninety-eight times. Their new song about the troubles in the Transvaal was warmly received. Grazer and Hazel, two talented youngsters, made their New York debut in a novel dancing specialty, in which mirrors were used in a very original way. The setting consists of a black cabinet, with a number of mirrors in the back. Young Master Grazer comes forward and sings a song which he follows with a dance. At a certain signal the lights in front of the mirrors are turned out and the lights behind are put on. The mirrors apparently become transparent and Miss Hazel is seen doing her share of the dance behind them. At the end of the dance, the lights in front are turned up again and the mirrors reflect as before. The process is repeated several times, the performers taking turns in appearing in front of the glasses. Both Grazer and Hazel are very clever little dancers, and their efforts were loudly applauded. The effects were well managed and the costuming is superb. It is evident that the managers of the act have spared no expense in placing it properly before the public and they are more than likely to reap the reward of their labors. Mr. and Mrs. Tom McIntosh, who are among the few really clever colored people on the stage, kept the audience in good humor with their original specialty, in which McIntosh gives a realistic humorous impersonation of a man with the "jams." The four Millettes did a conventional acrobatic act with considerable dash. Lynch and Jewell, the three Westons, Lavender and Thomson, Riley and Hughes, the Zara Trio, the biograph, and the stereopticon were also in the bill. Business was large, as usual.

TONY PASTOR'S.—Charles T. Aldrich showed his "bag of tricks" here last week, to the great delight of crowded houses. His originality and constant search for novel and amusing bits of business keep him in the front rank of entertainers, and his popularity is deserved. Waterbury Brothers and Tenny played well on various instruments, and introduced plenty of good comedy. Artie Hall, "the Georgia coon shouter," played another return engagement, and, of course, repeated the big hit she made on her previous visits. Her impersonation of the rough-and-ready Southern wench is well-nigh perfect, and the audience expressed approval of her work in no uncertain way. James H. Manning and Willie Weston were seen for the first time this season, in "The Irish Pawnbroker." Master Weston's voice is as sweet as ever, and he was enthusiastically endorsed for his rendition of some new songs. Manning's Irishman has the true ring, and his comedy is very pleasing. Terry and Lambert made a big hit in their little domestic sketch, "Who's to Blame." Francis J. Bryant rattled off his monologue, which contains several new jokes. The others were Marion Winchester, Monroe and Hart, Belle Hathaway's monkeys, Van Leer and Duke, the Althea Twins, Kathryn Pearl, Vozie, and the vitagraph. Tony Pastor's songs brought down the house, as usual.

PROCTOR'S PALACE.—The Four Cohans headed the bill in George M. Cohan's farceette, "Running For Office." It is needless to say that they were entirely successful in their efforts to entertain and that the laughter throughout their act was continuous and very hearty. Yorke and Adams came next and won great favor with their smart Hebrew act. The Hebrews in the audience seemed to enjoy the songs as much as their Christian neighbors. John E. Camp's quaint personality and original method of entertaining won him hosts of friends and he had to respond to numerous encores. Ethel Levy's new songs were redemanded and she enjoyed the full measure of popular approval. Whitney Brothers performed cleverly on some novel instruments and made a hit. Mr. and Mrs. Stuart Darro did a little of everything, including the painting of pictures in vari-colored sands. Raymond West and "Little Sunshine" were successful in their singing and dancing sketch. Lenton Brothers, "Rube" Hilton, the Yale Trio, C. W. Handcombe, Paley's kalatechnoscope, and the stereopticon were also in the bill. The programme was the best of the season and drew packed houses.

PROCTOR'S TWENTY-THIRD STREET.—The Ross Midgets headed the bill and made their usual hit with their boxing and acrobatic act. Their version of the recent McGovern-Dixon fight was received with great applause. Dempsey, Mitchell and company were seen once more in Sidney Wilmer's farceette, "A Man of Chance," which met with warm approval. The sketch is well written, the dialogue is crisp and bright, and the situations are amusing. Thomas J. Dempsey was at his best in the character of the easy-going "man of chance," and Joseph Mitchell was equally good in the eccentric role of Wilkesbarre Wart. Kathryn Angus made a good impression as the wife. The three Merle Sisters are extremely graceful, and their success in their acrobatic act was pronounced. Little Charlie Rossow won the hearts of everybody with his soubrette specialty. He was voted "just too cute" by the feminine portion of the audience. Montgomery and Stone, who were second in order on the programme, pressed the Rossows hard for first honors. They work conscientiously and their efforts never fail to please. McPhee and Hill's daring work on the bars brought them plenty of applause. Bickel and Watson, W. J. Mills, Linda, Mabel Taylor-King, Haight and Dean, Allen Wightman, Paley's kalatechnoscope and the stereopticon were the other features of a good all-around bill, which drew crowded houses.

KOSTER AND BIAL'S.—Lafayette continued his engagement as the star of the bill, and repeated the big hit he made during his first week. His travesty on the act of Ching Ling Foo is splendidly done and his method of performing the tricks is as inexplicable as that of the great Chinaman. In the bowl trick he not only produces a big bowl of water, but adds to the effectiveness of the operation by having a pair of live ducks jump from the bowl. His second trick, in which he produces a flock of live pigeons and a good-sized dog, is still more remarkable. Lafayette has improved the rest of his act a good deal by the introduction of novel touches here and there. His new encore is one of the best things he has ever done. He stands on a pedestal with his back to the audience, wearing a mask made like Sousa's face upon the back of his head. His assistant pretends to wind up the grotesque figure, which proceeds to lead the band. He goes through a number of queer gyrations, which are extremely ludicrous and which

keep the audience laughing heartily. Lafayette is very resourceful and his novelties are always acceptable. Marion Manola was also in her second week and her songs and recitations scored as well as ever. She shared with Lafayette the distinction of bold, black type on the programmes. Fred Niblo, the quick-as-a-flash monologist, made one of the distinct hits of the bill, with his string of remarks, which he rattles off in such breezy fashion that he does not give his hearers a chance to breathe between laughs. Talking acts, as a rule, fall very flat at this house, and Mr. Niblo may shake hands with himself for having broken the hoodoo. One of the reasons why Niblo "makes good" is, that he does not wear an "I know it all" air, and he seems to be willing to admit that audiences have some brains that a performer is bound to respect. Adele Purvis Ouri did her very graceful revolving globe act, and made a pleasing impression. The Tobins were successful with their musical act. O'Brien and Havel were amusing "just in the same old way." Mildred De Grey introduced what she calls a "Naughty Anthony" dance, which is the good old Trilby "trip" brought up to date. The Six Sennets, Sisters McNulty, Ethel Tillison, King and Gray, and Ramza and Arno were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The peerless Lillian Russell grows more lively and kittenish the longer she plays with the bright stock company which holds the boards here, and the chances are that before next season she will once more be a genuine soubrette, such as she was before she took on the airs of a comic opera star. Jolly Dally, seriously funny Ross, plump and pleasing Mabel Fenton, Kelly, the pro-Boer humorist; Warfield, the careful "kidder," and Weber and Fields, the perennial laugh winners, all helped the fun along last week. The walls of the little theatre bulged, as usual, to accommodate the crowds.

MINER'S 125TH STREET.—Marshall P. Wilder, the headliner, charmed every one as usual. The Boy With the Organ Arms, though not in his best voice, was well received. Glenroy Brothers' hot prize fighting finish won them an encore. Dora Hochstein, a child violinist, evinces remarkable talent for one so young. The Raymond Trio, one of the best musical acts heard at this house in some time, were a hit. Sisson and Wallace, in "Love Finds the Way," were excellent themselves, especially Miss Wallace, who is pretty and magnetic. Wrothe and Wakefield, Irish comedians, were fair. Eddie E. Gifford, the one-legged trick bicyclist, though evidently out of practice, did a startling act. The American motograph, with new views, completed the bill.

DEWEY.—T. W. Dinkins introduced The Utopians to a series of crowded houses throughout the week. Mr. Dinkins has gotten together a good burlesque organization, the members of which appear to advantage, both in the olio and in the two burlesques. Patrice, in "A New Year's Dream," was a big type feature and she made a hit, as usual. The act that found most favor was that of Barton and Ashley. Poor Mr. Barton has to stand a terrible beating, but the act wins laughs and he probably doesn't care, even if he does get an ear-ache twice a day from the love tap given him by his partner. The three Lane Sisters, Flynn and Dexter, the three Genders, and Clara Adams also presented specialties. The burlesques, "Le Chat Noir," by Joseph L. Blandt, and Hotel Ranze Dazzle, by George Toten-Smith, were well received.

HUSSIE AND SHAMON'S.—Lawrence Weber's Dainty Duchess company, which has been seen in New York before this season, presented the usual excellent performance to packed houses.

TWO CLEVER GIRLS.



THE SISTERS TYSO.

The above is a comedy pose of those two up-to-date comedienne, Maryland L. and Kathryn Tyson, who have been extremely successful this season in vaudeville. They have played Pastor's, Proctor's, and Koster and Bial's, and have succeeded admirably in entertaining the patrons of these houses and have secured return engagements, which is proof of their success. They did not anticipate a career in vaudeville at first, but offers have been thrust upon them that they could not conscientiously refuse. They open on the Hopkins Circuit Feb. 11, and will be seen in New York again in June, when they play a return engagement at Pastor's. Both girls have had experience in legitimate work, having been members of the Standard Dramatic Stock company, of Philadelphia. They prefer legitimate work being very much at home in soubrette and ingenue roles. They are energetic and ambitious and should prove a valuable acquisition to any manager.

The Burlesque Houses.

MINER'S BOWERY.—W. L. Bissell's Fads and Follies came to town and drew well. They offered a good bill with a lively burlesque and a first-rate olio. The redoubtable Mike S. Whalen led the entertainers in his characteristic gingery talk, and there were hits, too, by Dorothy, Genaro and Theo, Prof. L. Walter, the La Reinas, and Harris and Walters.

LONDON.—Jacobs and Lowry's Merry Maidens, headed by Neillie Hanly, returned for a good week's business.

OLYMPIC.—The High Rollers entertained the up-towners last week.

COMIQUE.—The Rose Hill English Folly Company drew fair houses with a bill of average merit. The olio included Raymond, Berry and Hughes, Swan and Bamford, Willard and Raymond, Cook and Sonora, and the Five Whirlwinds. The burlesques were Jolly Old Sports and Naughty Soubrettes. The usual amount of alleged "spice" was introduced and tickled the fancy of the front row members.

A SUCCESSFUL COMEDIEENNE.



LILLIAN BURKHARD.

This successful and popular comedienne was one of the first to observe and to seize the opportunities offered by vaudeville to players of the "regular" stage, willing to adapt their art to the requirements of short plays suitable for performance in a miscellaneous programme. She is one of the few to survive the rush into vaudeville that followed the revelation of the possibilities of success in that field for the right people. When one considers the number of players of standing who have sought success in vaudeville, and then gives a moment's thought to the few who have found what they sought, it is but natural to look for the secret of the success of those who, like Miss Burkhardt, have not only remained in the field, but have prospered increasingly with the passing of the seasons. From the beginning of her career in vaudeville, she has been indefatigable in securing new material of good quality. She has avoided the beaten track of "two-part" plays, the inevitable quarrel between husband and wife or suitor and maid, and has sought for and obtained variety in compiling her repertoire, which, while more extensive than that of any other star in vaudeville, contains no two plays alike in theme or treatment. In less than four years she has produced A Dish of Dainties, Dropping a Hint, Extravagance, Two Can Play at That Game, To-morrow at Twelve, A Passing Fancy, The Lady of the Rowan Tree, Her Soldier Boy, and A Deal On Change. In addition she has made revivals of The Salt-Cellar and A Man About Town, both of which had been acted in the "regular" theatres. This range permits of the exercise of considerable versatility, and the fact that she has been so steadily successful in its interpretation is the most eloquent tribute that can be recorded in praise of her. Her new medium, A Deal On Change, written for her by Edmund Day, and which is credited with having made emphatic hits in Detroit and Washington, is declared by many judges to be one of the most effective playlets now in use in vaudeville. It is a pretty little romance of Wall Street, semi-comic in interest, and the clever comedienne is credited with some of the best work of her career in a long scene in which she holds the stage while in conversation over the telephone. The play has been praised, too, for the ingenious manner in which it has been staged and mounted. Another proof of Miss Burkhardt's success is the fact that she is booked solidly until the end of the present year.

WHAT CISSIE LOFTUS WILL DO.

All sorts of wild stories were printed in the New York papers last week about Cissie Loftus and her theatrical plans. Miss Loftus is deeply distressed over their inaccuracy, and The Minot, as usual, gives the only correct story of her plans. The wise men of the daily papers announced that she was under Modjeska's instruction, and would support the Polish actress when she appears at the Fifth Avenue Theatre, and would also appear at some special matinees, as Viola in Twelfth Night. Miss Loftus and Modjeska did have a chat in reference to her appearance as Viola, but nothing was settled. Neither wished the matter to become public until it was definitely arranged.

Miss Loftus has signed a contract with Henry W. Savage, manager of the Castle Square Opera Company, to sing the role of Bettina, in an elaborate production of The Mascot at the American Theatre, week of Feb. 19. She had to secure a cancellation of her vaudeville engagements to allow her to accept Mr. Savage's offer.

The role of Bettina will allow her an opportunity to show her talent in a new light, and the result will probably decide her plans for next season. She has three very tempting offers, and all are so good that she does not know which to choose.

A RAG-TIME CHALLENGE.

"Bob" Alden has written the Mirror a letter containing a challenge to "Mike" Bernard, requesting a meeting to decide who is the real "boss syncopator" of the country. Mr. Alden's only stipulation is that the judges shall be men capable of distinguishing "rag-time" from the intricate blending of melodies by fancy fingering. Mr. Bernard will have to face the music in earnest now, as the medal he won is open for competition. It behoves him to practice up his very best show pieces, so that he can convince the judges of the next contest that he is "it." Mr. Alden is after that medal, and if he wins it, it will show to advantage on the stage. Bernard, who, of course, sits with his back to the audience, had serious thoughts of hanging the medal on his rear collar button, but he was afraid some one might "win" it when he wasn't looking.

VERNON'S FIRE ACT.

Vernon, the ventriloquist, came very near bringing his career to a sad finish in Buffalo last week. He was lighting a cigar and set fire to his dressing gown. With rare presence of mind he rolled over and over on his bed, smothered the flames, and saved his life. His wife was with him at the time and suffered severely from fright.

VAUDEVILLE JOTTINGS.

Musical Dale, who has been resting at his home in Hartford, Conn., for several months past, chattered entertainingly with a representative of the Hartford "Courant" last week of his experiences in the Trans-

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ARTIE

HALL

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it's ter blow en brag, but, holy smoke-stacks, I WUZ en awful hit at Tony's
las week. Vion got me 8 clubs for this
week. Talk about your sporten life!

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MACK.—Olympic, Chicago, 5-10.
MEISTER-BAKER TRIO.—Chicago, O. H., 5-10.
MARSHALL and DARLING.—Chicago, O. H., 5-10.
McFARLAND and MURRAY.—Chicago, O. H., 5-10.
MURPHY and WILLARD.—Pastor's, N. Y., 5-10.
MASSEY.—Trotter's, and Co., Mass., N. Y., 5-10.
MORTIMER.—Keith's, N. Y., 5-10.
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MURPHY and NOLAN-PROCTOR'S.—N. Y., 5-10.
MARSH.—Palace, N. Y., 5-10.
MARSHALL and DODDLE.—with's, Boston, 5-10.
MCWATTERS and TYSON.—Novelty, Brooklyn, 5-10.
MOORE.—Florence, Spanish Music Hall, 5-10.
MICHAELSON.—Spanish Music Hall, 5-10.
MICHTON and HEATH.—H. & B., Brooklyn, 5-10.
MICHAELSON, Mr. and Mrs. TOM-KEITH'S.—Philia., 5-10.
MATTHEWS.—Zoo-Columbia, St. Louis, 5-10.
MCCONNELL.—Lulu-Columbia, St. Louis, 5-10.
MARCELLA.—Olympic, Chicago, 5-10.
MARCELLO TROUPE.—Olympic, Chicago, 5-10.
MOORES.—The Olympic, Chicago, 5-10.
NEVADA.—The Casino and Haymarket, 5-10.
NELSON.—The Cook, H. & B., Rochester, 5-10.
NELSON.—The H. and B., Brooklyn, 5-10; Proctor's, N. Y., 12-17.
NIEMLO, FRED.—Harlem Music Hall, N. Y., 5-10.
NEWMAN, JOSEPH.—Orpheum, Los Angeles, 4-17.
O'BRIEN and HAVEL-PALACE.—N. Y., 5-10.
ONRIE, ADELINE PURVIS.—Keith's, Boston, 5-10.
KELTHI'S, PROV.—12-17.
OAKLEY, ANNIE.—Haymarket, Chicago, 5-10.
OURI, THREE Sisters.—Proctor's, N. Y., 5-10.
PATRICK and FREED.—Columbia, St. Louis, 5-10.
PATRICK.—New Grand, Washn., 5-10.
PATTERSON BROS.—G. O. H., Phila., 5-10.
PICKERT and WHIPPLER.—Columbia, St. Louis, 5-10.
PETTIBONE BROS.—Haymarket, Chicago, 5-10.
PASCACI-HAYMARKET.—Chicago, 5-10.
PAXTON and JEROME.—Keith's, N. Y., 5-10.
PARTILLER.—The Shamokin, Pa., 5-10; Lancaster, Pa., 12-17.
PALMER.—Minnie—Keith's, Prov., 5-10.
PARKER.—Keith's, Boston, 5-10.
QUAKER CITY QUARTETTE.—Poll's, N. H., 5-10.
RAHSTON.—Zelina—Auditorium, Baltimore, 12-17.
RING, MANCHE.—Shea's, Buffalo, 5-10.
RALPH, JULIA.—Theatre Francaise, Montreal, 5-10.
RACE and BROOKE.—Novelty, Brooklyn, 5-10.
RILEY, PAT.—Chicago, O. H., 5-10.
RICHARDSON and ELLIOTT.—Columbia, St. Louis, 4-10; Olympia, Chicago, 12-17.
RICHARDSON, LOIS.—Shea's, Buffalo, 5-10.
ROBINS, JULIAN.—Pastor's, N. Y., 5-10.
ROYLE, MR. and MRS. E. M. KELTHI'S.—N. Y., 5-10.
ROBY, ARTHUR.—Cook, O. H., Rochester, 5-10.
RICHARDSON, MASTER LAVENDER.—New Grand, Washn., 5-10.
RANSOME.—John W.—Keith's, Boston, 5-10.
RIGHY, ARTHUR.—Cook, O. H., Rochester, 5-10.
RICHARDSON, LOIS.—Shea's, Buffalo, 5-10.
RICHARDSON, CORA, and CO.—Palace, N. Y., 5-10.
ST. GENE BRO.—Keith's, Boston, 5-10.
ST. GENE BRO.—Keith's, Prov., 5-10.
Snyder and Buckley.—Dublin, Ireland, 5-17; Birmingham, England, 19-March 3.
STINE and EVANS.—H. and B., Brooklyn, 5-10.
SIMPSON, CHERYL.—Keith's, Phila., Jan. 29-10.
SELIGMAN and SIMONE.—Keith's, Phila., Jan. 29-10.
STEWART, GEORGE W.—Chicago, O. H., 5-10.
SMITH and EMERIT-COOK.—O. H., Rochester, 5-10.
SCHOOL, FRITZ.—Orchestra—G. O. H., Phila., Jan. 29-10.
SHARP and PLATT.—Pastor's, N. Y., 5-10.
SIEGLER, SAM'.—Pastor's, N. Y., 5-10.
STEPHENS and TAYLOR.—Poll's, New Haven, 5-10; Brooklyn Music Hall, 12-17.
STIMSON and MERTON.—Poll's, New Haven, 5-10.
SILVER.—Theater—Proctor's, N. Y., 5-10.
SOURCE.—The Columbia, St. Louis, 5-10.
SPICH and ANITA.—Columbia, St. Louis, 5-10.
STANDARD QUARTETTE.—Haymarket, Chicago, 5-10.
SEMON CHILDREN.—Olympic, Chicago, 5-10.
TINO-POLL'S.—New Haven, 5-10.
THATCHER, GEO.—Novelty, Brooklyn, 5-10.
TYSON SISTERS.—Hopkins, Chicago, 12-17.
THORNE and CARLETON.—Columbia, St. Louis, 12-17.
TEDIO, BETTIE.—Olympic, Chicago, 5-10.
TEVARY.—Hartford—G. O. H., Phila., 5-10.
VENNER, ERIC.—Keith's, N. Y., 5-10.
TUNER'S PICKANINNIES and PAULINE MORAN.—Leland, Albany, 5-10; Wonderland, Detroit, 12-17.
THURSTON, HOWARD.—Keith's, N. Y., 5-10.
VAN and NOBREGA.—Miner's, 125th St., N. Y., 5-10.
VILSON SISTERS.—Keith's, Prov., 5-10.
WHITMAN, FRANK-CHESTNUT.—St. O. H., Phila., 5-17.
WOOD and SHEPARD.—Palace, London, Dec. 18-Feb. 24, 1900.
WILDETT and THORNE.—G. O. H., Syracuse, N. Y., 5-10.
WILSON, GEO.—New Grand, Washn., 5-10.
WESTERN, LILLIE.—Haymarket, Chicago, 5-10.
WORMWOOD, PROF.—Shea's, Buffalo, 5-10.
WILBUR, CAROLY.—Miner's, Harlem, N. Y., 5-10; Grand, Washn., 12-17.
WHITEY BROS.—Proctor's, N. Y., 5-10.
WATERBURY BROS.—Teatro—With's, Prov., 5-10.
WINNER, CLARA.—Haymarket, Chicago, 5-10.
WILKERS, NELLIE.—Keith's, Prov., 5-10.
WILSON and HALE.—Pastor's, N. Y., 5-10.
WILLIAMS and TUCKER.—Pastor's, N. Y., 12-17.
WOOD and HAR-POLL'S.—New Haven, 5-10.
WALK and ARDELL.—Star, Brooklyn, 5-10.
WILLIAMS and ADAMS.—Brooklyn Music Hall, 5-10.
WILLIAMS, GUS H.—H. and B., Brooklyn, 5-10.
WALTON, PROF.—Keith's, Phila., 5-10.
WILSON FAMILY.—Columbia, St. Louis, 5-10.
WILLIS and LORETO.—Olympic, Chicago, 5-10.
WADDELL, FRED.—Olympic, Chicago, 5-10.

THE ELKS.

Flagstaff, Ariz., Lodge, 499, will dedicate early in February their new lodge hall, in their own building, just completed, and on Feb. 17 the Louise Brahany opera company will sing Martha for the lodge's benefit.

The Albuquerque Elks contemplate a benefit performance as soon as the city's new opera house is freed from litigation and formally opened.

Prescott, Ariz., Lodge, No. 330, will have the Louise Brahany opera company, Feb. 21, for a benefit, and a few weeks later will put on an Elk minstrel bill.

Benton Harbor, Mich., Lodge, No. 544, was instituted Jan. 29 by Dr. Bosman of Kalamazoo, Mich., and members from Kalamazoo, Grand Rapids, St. Joseph, Mich., and Elkhart, Ind. The new lodge starts with a membership of sixty-four.

Wabash, Ind., Lodge, No. 471, initiated a class of fourteen Jan. 31.

Rowling Green, Ky., Lodge is preparing for its annual minstrel show, to occur about March 15.

Buried.

KILEY-PHELAN.—At Boston, Mass., on Jan. 17, D. A. Kiley of Providence, R. I., and Mary J. Phelan of New York city.

MESTAYER-RATEMAN.—Harry Tweed Mestayer and Victory Bateman at Cumberland, Md., on Jan. 20.

WALTERS-RELMONT.—Elmer Walters and Theresa Belmont at Ottawa, Ia., on Jan. 24.

WEYLE-WARD.—Ernest Weyle and Killa Blanchard Ward, in Denver, Col., on Jan. 25.

Died.

BURGESS.—At London, England. William Burgess (Billy Almuni).

BIDWELL.—Dollie Bidwell (Mrs. Dollie Lovering Kissam), in New York city, Jan. 25, of heart disease, aged 57 years.

DUNSMUIR.—Alexander Dunsmuir, in New York city, on Jan. 31, aged 47 years.

DWIGHT.—Henry Dwight (Signor Battistini), in New York city, on Jan. 20, of cardiac rheumatism.

EVANS.—At New York city, on Feb. 1. Dollie Evans (Doris Knoblauch).

FULTON.—Albert Kimberly Fulton, in Baltimore, Md., on Jan. 31, of cerebral hemorrhage, aged 64 years.

GRAY.—W. N. Gray, at Fresno, N. M., on Jan. 21, of consumption.

HAROURT.—Jessie Harcourt, in Boston, Mass., on Jan. 30, of peritonitis, aged 24 years.

HARTFIELD.—Mrs. Nanette Hartfield, in New York city, on Jan. 30, of heart disease, aged 74 years.

KEENAN.—John P. Carroll Keenan, at Burlington, Ia., on Feb. 3, of paralysis.

LOUGH.—Lefroy Lough, in New York city, Jan. 29.

MURPHY.—John Murphy, in New York city, on Feb. 2.

MIKAMI.—Supre Mikami, in Boston, Mass., on Jan. 26, of cerebro-spinal meningitis.

MCGURN.—Mrs. Catherine McGurn, at Ashmont, Mass., on Jan. 17, aged 35 years.

NOVACK.—Ottokar Novack, in New York city, on Feb. 3, of heart disease, aged 33 years.

O'DELL.—At New York city on Jan. 29. Eddie O'Dell.

STOPPLEWORTH.—Mrs. E. Stoppleworth, in St. Louis, Mo., on Feb. 3.

THEATRICAL AFFAIRS IN MANILA.

Max Berol, manager of Konorah, the Modern Witch, writes from Manila, under date of Jan. 3:

The Konorah company has just concluded its engagement at Manila and for the first time since leaving San Francisco we must report poor business. We lost \$2,000 Mexican (\$1,000 gold) here in six nights. The Konorah company is the second American professional company that has played here. The first was the Janet Waldorf company, who also played to losing business, though supported by local amateurs. Miss Waldorf played here ten nights in October, her company consisting only of herself, Ada Dow Currier and Norval McGregor, in a Shakespearean repertoire. But there have been several Spanish, Italian and native companies here all the time. At present a Spanish comic opera company of eighty people is filling its fourth consecutive month (giving two or three performances weekly), at the Teatro Filipino; and an Italian company is producing comic operas at the Teatro Libertad. The repertoires of these companies includes Boccaccio, Girofle-Girofia, Mascot, Fatinitza, etc. At the Teatro Nacional a native (Tagalog) company gives dramatic performances in native dialect; at the Teatro Oriental a stock company of sixty people is seen in extravaganzas. The total capacity of the above four theatres is 5,500, and as they have been playing steadily since the rainy season is over, it cannot be said that there has been a dearth of amusements. There is also a native circus at the Circo Colon. What hampers amusements at present is the martial curfew law, that keeps every one indoors after 8:30 p. m. Performances take place at 5:30; an earlier hour being impossible on account of the heat. Army pay day takes place every two months, and with 40 cents Mexican for a small bottle of beer, a soldier's money does not last very long.

The expenses of coming here are enormous; the lowest possible dramatic rate from San Francisco to Manila is \$210 gold—each, with stopovers at all points en route—namely, Honolulu, Yokohama, Kobe, Shanghai, and Hong Kong. These, with the possible addition of Nagasaki, Tokio, and Canton, are the only ones available. The trip takes thirty-two days without stopovers. On landing there is a customs duty on lithograph and wood cut paper of 5 cents Mexican a kilo (about \$1.25 gold a hundred pounds). Wardrobe, scenery and descriptive paper are free. Eight theatres are available, but for various reasons the list narrows down to four or five. These are the Zorilla, Manager Sellner, now being reconstructed; the Nacional, Manager De la Torre, which is not in good condition, though not far from the business district; the Teatro Filipino, Manager Cadel, which is the best located of all, not far from Manila's business centre, the Escuela, but is also the smallest, having a capacity of 925; the Teatro Libertad, Manager Rata, and the Teatro Oriental, Manager Leon. The last two and the Zorilla are nearly two miles from the heart of the town. None of these theatres is more than a bamboo shed open to the wind and weather; all are constructed on the same plan. A bamboo fence, 10 or 12 feet high, forms the wall; this is surmounted by a roof on poles, 18 to 25 feet high, leaving some 10 feet of open space all around between wall and roof for ventilating purposes. The seating is arranged as follows: The parquet, divided by a centre aisle, consists of twenty to thirty rows of benches, divided by arm rests into fairly comfortable stalls. All around these is a circle of thirty or forty palces or boxes holding four to six people, partitioned off by scantlings. Behind these and again around three sides of the building runs a partition against which one single row of benches is placed, affording seating space for 100 to 150; these are called "circle stalls." Behind the partition, and extending from proscenium to proscenium, is the gallery, arranged circus fashion, with a capacity of 800 or more. The Teatro Filipino, being built on a narrow lot, has no gallery at the sides, but holds about 300 in its gallery at the back, and has a tier of balcony boxes, making a total of forty-two boxes with 212 seats. The stages are roughly knocked together with large cracks in the floor; the scenery, owing to the fact that the houses are merely pavilions, is very weatherworn. The dressing rooms are small, but numerous. All theatres are lighted by electricity. The rental is \$50 Mexican at the Nacional, \$80 at the Libertad and Oriental, \$100 at the Zorilla, and \$110 at the Filipino. This includes only the lighting. Attaches are cheap, musicians can be engaged at \$2 Mexican each. The Filipinos are natural musicians, like the Italians. There are three native orchestras in Manila, each with thirty members, and each able to play an operetta at sight; transpose at sight into other keys, and play a grand opera in three rehearsals. This is hard to believe, but I have seen it done. Professor Mindt, the bandmaster of the Sixth Artillery, has recently received his discharge, and is training a military band of sixty Filipinos for a tour of the United States, and I can assure a surprise to Americans that believe Filipino music to be a par with Chinese.

The licenses required by a company playing Manila are a Government permit, costing \$2 Mexican a performance, and \$1 fee, making \$3 for one day, \$6 for two days, and so on; and a revenue occupation tax of 1 per cent. of the total money capacity of the theatre at advertised prices for each performance. For more than ten performances in one month only 10 per cent. is paid, and for three months 25 per cent., if paid at one time. At the usual prices this tax amounts to from \$10 to \$15 a performance. This system of taxation I would recommend to American legislatures, as fairer than that of basing the tax on the population of the town, as is usual, without considering that a high price company in a large house can afford to pay more than a 10, 20, 30 company in a smaller theatre, or the still worse method of no distinction at all, but levying the same tax all over a State irrespective of population, company, theatre or price. The bill posting at Manila is in a bad shape. The best locations are rented by a firm that pays an annual license of \$250, and charges 6 cents Mexican a sheet or small poster. They use no billboards, pasting right on the brick or adobe walls, consequently the bills do not stay up; they have no system by which they keep from covering their own paper, for natives do the pasting, and being unable to read, will often cover a poster which has been pasted but an hour previous, while leaving old ones without covering. As there is no uniform size of posters, one poster will not cover the other exactly, and no attempt is made to place one exactly over the other, consequently the whole presents a very ragged and unattractive appearance. Nothing larger than half—or one—sheets can be used; in fact, all over the Orient even three sheets would be virtually of no use, as there are no stands for them. In the four English dailies the space rates average \$4 Mexican an inch each week, but discounts can be obtained. The three Spanish papers, two Spanish-Filipino dailies and one native Tagalog paper, can be used at nominal rates. Window lithographing is impossible, as there are no windows. A house-to-house canvass would not pay, owing to the size of the town and the illiteracy of the natives. Therefore it is no small problem to advertise in this city of 300,000 people, of whom 180,000 are natives, 50,000 Chinese, 20,000 Spanish, 5,000 half-breeds, 2,000 other Europeans, and 40,000 American soldiers and civilians. The number of soldiers in Manila varies with circumstances, sometimes there are less than 3,000 here on garrison and police duty. Four languages are spoken, English, Spanish, Tagalog, and Chinese, and advertising should be done in all languages, since the Spaniards and natives patronize amusements freely, especially on Saturdays and Sundays. Sunday is the best business day for the theatres, and all are running.

To reach the people thoroughly the Konorah company introduced a method that has proven effective everywhere in the Orient where in a city of half a million there are perhaps only 1,000 Europeans and Americans. Day after day we enclosed a different folder, herald, programme or courier in the newspapers, paying \$5 a thousand for this service, and using Spanish dodgers in the Spanish journals, etc. In this way it is possible to reach all the people who can read. The distributing of circulars on the streets is permitted,

but this cannot be considered good advertising, except with very small and quickly read dodgers.

The Janet Waldorf and Konorah companies both lost money, but present conditions are not a criterion for what may be done when times are quiet. It would not pay a star of the first order to lose the sixty days necessary for going and coming, even with the four stands in Japan and China, and pay the heavy expenses of a company besides. It is, however, possible for a star with one or two supporters to enlist the services of the large and wealthy dramatic clubs at Yokohama, Kobe, Shanghai, and Hong Kong, and by sending parts ahead, a good cast is assured. The Shanghai Club owns its own theatre with balcony, gallery and a fully equipped stage, has its own stage-manager and scenic artist engaged by the year. It has given 123 performances, some of them involving an outlay of \$5,000 Mexican. A month ago this club produced The Chimes of Normandy at a cost of \$3,500. The clubs at Hong Kong, Yokohama, and Kobe, while not quite up to this standard, are first-class organizations. I am certain that the plan suggested with good management would be paying one, but only for a real and not a would-be star. Comic opera would hardly pay here, owing to the expense and the competition of the Spanish and Italian companies. A good vaudeville or a first-class comedy company, with an extensive repertoire, would no doubt do well, but could not expect big business on route, and I would warn any mediocre company of any kind away from China and Japan. The people there will not patronize them, their own amateur clubs being vastly better than the majority of 10, 20, 30 companies, who might imagine that they could reap a harvest at \$1, \$2 and \$3. A good versatile stock company in Manila should be a profitable speculation for three months or more, with two changes of bill a week. In Manila THE MIRROR is to be had at the newsstands, and about fifteen copies are sold weekly at the American News Depot and the American drug store. The Konorah company will leave here Jan. 5 for Singapore, Penang and Rangoon.</

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Adelaide Herrmann is the headliner at the Haymarket this week. A Night in Japan is proving a treat to the West-siders, and her charming performance is going wonderfully well. Agnes Brown does in *A Game of Tick-Tack*, and Lillian Western does in *Three Guitars*. Jessie Trimmer, Annie Oakley, Blackton and Burns, Annie Hart, Kelley and Violette, Frank La Mondie, Fanette Sisters, Tom Heflin, Elsie Pascoletti, Standard Quartette, William Lang, Pettibone Brothers, and Cummings and Knight are also on the bill.—At the Olympic, Mile, Marcella, Crawford Sisters, Thomas Daly, and Festelle and Emmett.—At Hoboken Lodge of B. P. O. Elks ladies social Jan. 29; Metropolitan Quartette, Florence Thomas, Gregg Patti, Robert Webb, and John W. Ransome.—At St. Bridget's Lyceum Jan. 29; Charles Simonsen, Charles Simonsen, Whiteman and Ward, and Willie Talbot.

WALTER C. SMITH.

NEW HAVEN, CONN.—Poli's Wonderland Jan. 28. **POLI** (manager): Big houses were pleased with the bill week of Jan. 29-3. A comedy of bright lines, *A Cold Deal*, or *Just Off the Ice*, was offered by George Davis and co., newsmen, and *The Three Guitars*, by the Three Guitars. O. Duncan, Will and Lorraine, Anna Koenig, Phoenix and Adele, Tom Mack, Morello Troupe, Budd Brothers, Hattie Teddy, Keating and Goodwin, Semon Children, Fred Wadell, John and Melvin Moore, and Fish, Thomas and Hill complete the list.—The Chicago favorites, McEvily and Stetson, are at Hopkins' this week; also the Mouline Sisters, Ruby Lund, and Clark and Gandy. The stock co. is giving a strong presentation of *Cannibalism*.
The Chicago Opera House has Pat Bellis at the top of the list which includes Hause, Wall and Walters, the Brothers Johnson, Beside Lamb, Frank D. Bryan, Elliott and Alice, Meeker-Baker Trio, Jennings and Alto, Marshall and Darling, the Hagehoff Jag Troupe, George W. Stewart, Dunbar and Harris, Emery and Russell, Morris Manley, and McFarland and Murray. One Flight Down is also given.—At the Sam F. Jackson, the Gaiety Extravaganza is in the bill. Sam F. Jackson and Dunn, Hickey and Nelson, the Prince Sisters, Louisa and Mack, Barton and Eckhoff, and Frankie Haynes.—The Tropicadero has Harry Morris' specialties are done by Del A. Phone, Perry and Burns, Perry and Hyland, Knight Brothers, and the Clemence Sisters.—Items: One of the best vaudeville sketches that Chicago has seen in some time is *A Game of Tick-Tack*, which George Herrmann directed. Albert Andrew and Cortland Auburn is now doing. Miss Hermon has lost none of her old-time fascination, and her acting is quite up to her standard.—Paderewski witnessed the vaudeville performance at the Chicago Opera House one afternoon last week and seemed to enjoy it quite as much as any other person there.—Martin Beck made a short business trip to New Orleans last week.—Montrell, a celebrated European juggler, is announced as a special feature at the Chicago Opera House next week.

M. A. TWYFORD.

BOSTON, MASS.—It has taken pretty nearly six months to prepare Boston for *The Girl with the Arrow*, which has been the best advertised feature shown at Keith's. The engagement will be quite a long one and should prove enormously successful. The other features in the bill are: Cora Stuart, supported by Hallie Thompson and Walter Colligan. In *The Fair Equestrienne*: Cora and Herbert, John W. Ramsone, Blinn, Bomme and Carl, Dolph and Dolan, and Lenhart, the Red Rover, the Adels, Paul and his Girls, Adams training the Horse, Chevill, Dodge and Stetson, Merritt and Dudley, Provo, Waits and Ardell, the Fords, Merritt and Rosetta, Halliday and Ward, and the biography.—At the Palace this week the Bon Ton Burlesquers present the bill and introduce in the olio *Viola Sheldon, Shayne and Ward*. Mile, de Jongville (Charles H. Waldron assures me that she has been feted by kings and emperors). Gubler and Barrett, Smith and Co., and Wiesendanger. The Gaiety Minstrels return to the Lyceum this week and present Carlos and Violette, Swift and Hubert, Daly and Vokes, Hanly and Jarvis, Brown, Harrison and Brown, Lillian Dunbar and Jessie Stanton.—Matt Lynn's Sensation Burlesque co. is at the Howard Atheneum this week with Mile Zittel, Parmenter and Nelson, Adams and Kelly, Sullivan and Keefer, Williamson, Bessie and William, and Williamson, Jane, Le Coy, and Lewis, while the house olio presents *Fanny Fields*, Frank Jones, Lillian Walton, the Simpsons, Seaman and Monti, The Two Owls, May Hoey, the Ellsworths, J. H. Shepler, Keegan and Keegan, Harry Boyd, and Leslie and Stevens.—At Austin and Stone's this week the bill includes the Mexican Troubadours, the Hama Troupe, Sally Satin, Cliff Farrell, Dixon and Holmes, Mr. and Mrs. Joe Keaton, and Eddie and Eddie. Specialties: Four Hare Brothers, Down and Scott, Two Mortons, Hazel and Zamero, the d'Aloris, Marie Sousa, Lutes Brothers, Frank Burt, Quadrone Quartette, Mons. Orson, and the Shepards.

JAY BENTON.

PHILADELPHIA, PA.—Robie's Knickerbocker Burlesquers are at the Trocadero. The olio and two series introduced Al. Green, Bert and Sophie Leslie, Armstrong Brothers, Le Moyne Brothers, Seven Moorish dancers, Rosalie, Wright Sisters, and Cleo Grant. *Paridian Widows* 12.—The Lyceum has the Rose Hill Folly co. Joseph J. Sullivan and Carrie Webber, Willard and Raymond, Swan and Bamford and the Naughtie Soulettes as the burlesques. Home Crowd and the management call it money Broadway Burlesques 12.—The Monte Carlo Girls hold the week at the Kensington, the principal feature being the Six Senettes. Business good. Royal Burlesque co. 12.—The Arch Street Museum with continuous vaudeville has a good line of specialty people in Saville and Stewart, Marion Hart, Burns and Goldie, Gertie Lewis, Wilson and Loraine, and Deagon in illustrated songs. Patronage large.

S. FERNERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Houdini headed a big draw at the Casino. Week 12, Mr. and Mrs. Bert and Sophie Leslie, Armstrong Brothers, Le Moyne Brothers, Seven Moorish dancers, Rosalie, Wright Sisters, and Cleo Grant. *Paridian Widows* 12.—The Lyceum has the Rose Hill Folly co. Joseph J. Sullivan and Carrie Webber, Willard and Raymond, Swan and Bamford and the Naughtie Soulettes as the burlesques. Home Crowd and the management call it money Broadway Burlesques 12.—The Monte Carlo Girls hold the week at the Kensington, the principal feature being the Six Senettes. Business good. Royal Burlesque co. 12.—The Arch Street Museum with continuous vaudeville has a good line of specialty people in Saville and Stewart, Marion Hart, Burns and Goldie, Gertie Lewis, Wilson and Loraine, and Deagon in illustrated songs. Patronage large.

WILLIAM CRASTON.

CLEVELAND, OH.—McIntyre and Heath, with their own co. and Walter Jones and Norma Whaley as an extra attraction, played to capacity each performance at the Star Jan. 29-3. The bill, as made up of Presidents and First Ladies and famous Americans, Dr. Chapman's Visit, Phil, Orr and the Three Roschands in Their First Lesson, also made a hit. The olio includes O. G. Seymour and Minnie Dupree, Henri French, Elizabeth Murray, Martinetti and Gross, Smith and Campbell, and Fleurette and Frank Gardner.

CHARLES N. PHEIPS.

PITTSBURGH, PA.—The Joseph Hart Vaudeville co. is filling the Domusco Jan. 29-3. Mr. Hart and Carrie Da Motta lead the crowd with their popular series, Dr. Chapman's Visit, Phil, Orr and the Three Roschands in Their First Lesson, also made a hit. The olio includes O. G. Seymour and Minnie Dupree, Henri French, Elizabeth Murray, Martinetti and Gross, Smith and Campbell, and Fleurette and Frank Gardner.

CHARLES N. PHEIPS.

BUFFALO, N. Y.—A good bill at Shen's reaped the usual reward, packed houses. The performers were Mr. and Mrs. Charles T. Ellis, the Florence Troupe, the Comedy Company and Carlotta, Lew Hawkins, Eddie and Cook, Vernon, Carlotta, and Martelli and Surberland. China Ling Foo follows. The Victoria Burlesquers drew excellent patronage at the Court Street Jan. 29-3. The programme included the usual specialties and burlesques, none of which are entitled to special mention. Bryant's Australian Burlesquers follow.—At Wonderland Jan. 29-3, to good business and with only a chair and newspaper to partly hide him, began his work. In two minutes and forty-one seconds he had every iron off, and handed them to Captain Parker, unhooked.

CHARLES N. PHEIPS.

WASHINGTON, D. C.—The New Grand has a programme that will crowd it surely. The Aerial Acrobats, Patrice in Edna's Ghost, George Wilson, Fisher and Eroll, in A Tip on the Derby, Lester Rich and Gordon Manning and Weston, the biograph *Death of a Woman* with a bright and up-to-date entertainment are at Moran's Lyceum. Hines and Alton, Kelly and Adams, Valmore and Dame, Mile Paula and her alligators, Kittle Bingham, Emerson and George, and J. W. Bingham are in the co.—The Bremen has Mrs. Howard's Burlesques. The olio embaces Leslie and Curdy, St. Clair and Linda, Mr. & Mrs. Treasurer, Mile, De Vere, and others. Mile Paula and Kittle Bingham and Loraine and Alton, Ward McDaniel, who was given a trial recently at the Grand, was an extra engagement last week, and made a tremendous hit. She's a sure winner. Her selections were "A Complete Conqueror," "Trouble in the Family," "A Baptist Sermon," and "The Gau Swamp Debut." Ridge Walker is in his February issue of this unique organ. The Circus Girl Club, the formation of Circus Girls Club, in a very early club to elect a delegate to a national convention of circus girls to be held next Spring in New York, where the betterment of the class as a whole may be discussed.

JOHN T. WARF.

JERSEY CITY, N. J.—The Gay Masqueraders opened at the Bon Ton Jan. 29-3 to good business. The programme is pleasing, but not great. The opening act, Hotel De Calais, is full of the usual specialties, and goes with a snap. Good acts are given by Mr. Howell, Swift and Huber, Dally and Vokes, Hanley and Jarvis, Edgar W. Patterson, Brown, Hartman and Brown, and Carlos and Compton. A feature on the Phillipsburg concluded Saturday night. Items: An Elsie "old clothes social," Jan. 29; Jerry Daly and Doree, Billy Link, Nellie Seymour, Pitts, Payne, and Ben Harvey, and Edith Murray.—At the Atlantic Boat Club stag in Hoboken Jan. 27, Krikham, Frank Edwards, Long Latane, Victoria

Dunn, and Charles Duncan.—At the Palma Club stag in Hoboken Jan. 27, George Leonard, Julia Raymond, Bert Forest, Eddie Martino, and Howard Durand.

At the Junior O. H. A. M. Jan. 29: Charles Vaughn, Crawford Sisters, Thomas Daly, and Festelle and Emmett.—At Hoboken Lodge of B. P. O. Elks ladies social Jan. 29; Metropolitan Quartette, Florence Thomas, Gregg Patti, Robert Webb, and John W. Ransome.—At St. Bridget's Lyceum Jan. 29: Charles Simonsen, Charles Simonsen, Whiteman and Ward, and Duncan, Charles Simonsen, Whiteman and Ward, and Willie Talbot.

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NEW HAVEN, CONN.—Poli's Wonderland Jan. 28. **POLI** (manager): Big houses were pleased with the bill week of Jan. 29-3. A comedy of bright lines, *A Cold Deal*, or *Just Off the Ice*, was offered by George Davis and co., newsmen, and *The Three Guitars*, by the Three Guitars. O. Duncan, Will and Lorraine, Anna Koenig, Phoenix and Adele, Tom Mack, Morello Troupe, Budd Brothers, Hattie Teddy, Keating and Goodwin, Semon Children, Fred Wadell, John and Melvin Moore, and Fish, Thomas and Hill complete the list.—The Chicago favorites, McEvily and Stetson, are at Hopkins' this week; also the Mouline Sisters, Ruby Lund, and Clark and Gandy. The stock co. is giving a strong presentation of *Cannibalism*.

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M. A. TWYFORD.

BENSON, CO.—The New Lyceum bill Jan. 22-23 consisted of Hadley and Hart, Lillian Ally, Dalton and Franklin, Armstrong and Cassidy. The enter-tainment was plain sailing. Business fair. The New Lyceum closed its vaudeville season 28. I understand it will remain closed for a short period, and then reopen, under the same management, as a stock co. continuing as such for the remainder of the season.—Manager J. F. Harley has been ill for some time with rheumatism, and is going to Pueblo for treatment. As the Lyceum has had little business opening the new circus of its own, and this part of the work has been under the charge of Mr. Harley, who also attended to all the books, it will readily be seen that Mr. Hayes has been pretty heavily handicapped during Mr. Harley's illness. The Lyceum has been doing a very good business. I think the idea of converting the theatre into a stock playhouse for the balance of the season would be an excellent one, and decidedly profitable. A. O. DUNN.

F. E. CARSTARPHEN.

DETROIT, MICH.—At the Wonderland week Jan. 29 the Streeter Joneses head the bill. Others who planned were the Knights of Country, who sang the old songs. Monroe, Alt and Saddle-Ulids, Arthur Righy, Ellsworth and Burt, and the two Kings. The bill is about the strongest that Manager Moore has presented so far.

—At the Capitol Square Al. Reeves' co. is doing the usual good business week Jan. 29. He is headed by clever Max Meekins, who caught the house with his songs, notwithstanding the fact that he worked above the stage that tall bald fat fellow with Capitol Square. Al Reeves found great favor with Capitol Square. The performers were Billy Wilson, Thatcher and Bell, Welch Brothers, Richmond and Clements and Celeste and Fables, Week 3. Bowers Burlesquers.—At the Light Guard Armory there is an indoor circus, which is proving amusing and attractive. While the performers in themselves are professionals, yet the entertainment is given by amateurs, and the acrobats, ventriloquist, and Claude Tharbo, monologist, comicalized the lot.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Three headliners struggled for supremacy Jan. 28-3. Will Creasy and Blanche Dargre in a clever sketch, entitled *Grasping the Opportunity*, were exceedingly funny. Meekins' dogs and monkeys also proved a big hit, and Clifford and Huett were heartily received. The Everett Trio, clever acrobats and equilibrists, Frank Latona, musical tramp; J. W. Winslow, ventriloquist, and Claude Tharbo, monologist, comicalized the lot.

TORONTO, CAN.—Shen's (M. Shen, manager): The Streeter Joneses head the bill. Others who planned were the Knights of Country, who sang the old songs. Monroe, Alt and Saddle-Ulids, Arthur Righy, Ellsworth and Burt, and the two Kings. The bill is about the strongest that Manager Moore has presented so far.

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OMAHA, NEB.—The Creighton-Orpheum bill week Jan. 29 included Waterbury Brothers, Hugh Stanion and Fred, Madeline, Minnie, and Eddie, La Sylphe, Gertrude Rutledge, Baby Ruth Roland, and Ahern and Patrick. Item: Gertrude Rutledge is a former Omaha girl, and having a very successful week in which she aided materially the New City Sports is doing its customary business at Peacock's Jan. 28-3. The star is also on the bill are the Ballers, Carr and McLeod, Lowell Brothers, Fannie Lewis, Mills and Hart, the Imps' Ballet, Nelson and Milledge, Alice Leslie, and Crissie Sheridan. The burlesques are a Ruth's visit to the Theatre Francaise, and Four Married Men. The Jolly Grass Widows next.

FALL RIVER, MASS.—Castro (Al. Hayes, manager): Jennie Yeoman headed the bill week 29-3, while the stock co. offered a pocket edition of *Pink Domine*. The olio included De Witt and Touree. The performers were the Knights of Country, who sang the old songs. Monroe, Alt and Saddle-Ulids, Arthur Righy, Ellsworth and Burt, and the two Kings. The bill is about the strongest that Manager Moore has presented so far.

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SCARLETT, CAL.—Orpheum (J. F. Harley, manager): vanity Fair Jan. 18; topless beauty. Item: What Happened to Jones Jan. 27; good house. Side Tracked 6.

GRIMM, OLYMPIC THEATRE (J. W. Gresham, manager): What Happened to Jones Jan. 27; small house. Side Tracked 6.

IDAH.—**BOISE CITY, COLUMBIA THEATRE** (James A. Pinney manager): Human Hearts Jan. 25; S. R. O.; good co. Sowing the Wind 1.

POCATELLO, PAVILION (H. R. Kinport, manager): Human Hearts Jan. 27; fair business; satisfaction given. Sowing the Wind 3.

ILLINOIS.—**COLUMBUS, SPRINGER OPERA HOUSE** (Springer Brothers, managers): Weidmann's Comedians Jan. 22-25 in Little Miss Thompson, Moses and Son, and Down in Egypt; performances ordinary; attendance small. What Happened to Jones 26; good house; audience pleased.

GRINNELL, OLYMPIC THEATRE (J. W. Gresham, manager): What Happened to Jones Jan. 27; small house. Side Tracked 6.

LINCOLN, BROADWAY THEATRE (Cossitt and Foley, managers): Walter E. Perkins in My Friend from India pleased a large house Jan. 26. Walker Whiteside in Red Cockade gave satisfaction to a small audience 31. Next Door 2. Bowers and Busby's Minstrels 3. Bryan's Comedians 5-10. William Owen 13, 14.

EFFINGHAM, AUSTIN OPERA HOUSE (Edwin Austin, manager): Vanity Fair Jan. 18; topless beauty. Item: What Happened to Jones 19; good house. Side Tracked 6.

NEW YORK THEATRES.

CORRESPONDENCE.

(Received too late for classification.)

CALIFORNIA.

SAN DIEGO, FISHER OPERA HOUSE (John C. Fisher, manager): Lee, hypnotist, Jan. 15-20; large audiences pleased.

CONNECTICUT.

TORRINGTON, OPERA HOUSE (F. R. Matthews, manager): Kinotoscope 26, 27 canceled after first night; light business.—**UNION THEATRE** (Volkman Brothers, managers): The Heart of Chicago 1; good business; performance good. Ellie Akersstrom 2. Stetson's U. T. C. 8.

WINSTED, OPERA HOUSE (J. E. Spaulding, manager): My Mother-in-Law 3.

GEORGIA.

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CORRESPONDENCE.

(Continued from page 7)

Faust: Jan. 29; fine performance; S. R. O.; receipts, \$750. Martin's U. T. C. T. How Hopper Was Side Tracked 10; comedies. A Woman in the Case 12.

LIEBMAN'S FISHER ACADEMY OF MUSIC (Kirkby, Appell and Nease, managers); P. W. Allen, manager: A Night in Chinatown Jan. 28; fair house. Fudd's Head Wilson 31; excellent co. The Singing City 1. Si Stebbins 2.

EASTON—ABLE OPERA HOUSE (W. K. Detweller, manager): The Trolley Party Jan. 27 failed to please a small audience. The Little Minister 29. Quo Vadis? Faust 8. His Excellency the Governor 5. Because She Loved Him So 14.

DANVILLE—OPERA HOUSE (F. C. Angle, manager): Boston Stars to fair house Jan. 26; fair entertainment. Si Stebbins pleased capacity 27. Howe's Singing Pictures 2. O'Hooligan's Masquerade 3. The Minstrels 10.

BELLE VERNON—PEOPLE'S THEATRE (E. G. Baird, manager); J. E. Toole Jan. 30-29 in Killdeer and the Rhine, The Gypsy Gorman, and Othello; S. R. O.; performances satisfactory. O'Hooligan's Wedding 31. Wilson Theatre co. 5-10.

NORTH EAST—SHORT'S OPERA HOUSE (F. C. Becher, manager): Daniel R. Ryan co. in The Three Musketeers; excellent performance. Welsh Brothers' U. T. C. 16. Sun's Minstrels 22. Under the Dome 26.

NEW CASTLE—OPERA HOUSE (J. F. Geukinger, manager): On the Suwanee River pleased light business Jan. 25. Stetson's U. T. C. to packed houses 26. Bonus of Keys to poor business 31. Thomas E. Morris 5-10. Supper 16, 17.

BEAVER FALLS—SIXTH AVENUE THEATRE (Cohen, Miller, manager): Maternity's Wedding Jan. 26; fair performance; good business. J. E. Toole 5-10.

CHALLOTTEVILLE—THE JEFFERSON AUDITORIUM (J. J. Leterman, manager): Aubrey Dramatic co. amused large audiences Jan. 25-27. A Country Visitor 12. Morrison's Faust 13. The American Girl 21. All the Comforts of Home 22.

CHARLOTTEVILLE—THE ROANOKE (H. E. Hoyt, manager): James Young in Lord Byron Jan. 24; business good; performance excellent. Aubrey Stock co. 5-7.

GREENSBURG—OPERA HOUSE (F. M. Dawson, manager): Aubrey Stock co. opened Jan. 29 in The Land of the Living to S. R. O.

STAUNTON—OPERA HOUSE (Barkman and Shultz, managers): The Girl from Chil 2. Si Plunkard 3.

PETERSBURG—ACADEMY OF MUSIC (William E. French, manager): A Country Visitor 9. Morrison's Faust 16.

SUFFOLK—CITY HALL THEATRE (H. E. Elam, manager): Si Plunkard 5. A Country Visitor 8. Morrison's Faust 26.

FREDERICKSBURG—OPERA HOUSE (Goldsmith and Hirsh, managers): Si Plunkard 7. All the Comforts of Home 20.

NEWPORT NEWS—OPERA HOUSE (Leath and Booker, managers): Si Plunkard 2. A Country Visitor 5. A Texas Steer 13. Morrison's Faust 19.

ROANOKE—ACADEMY OF MUSIC (C. W. Beckner, manager): James O'Neill 7. Morrison's Faust 13.

PLANO—OPERA HOUSE (H. W. Coit, manager): Eddie's Faust Jan. 8; good business, considering stormy weather; performances fair. Beach and Bowers' Minstrels 18; fair house; co. good. Casey's Troubles 26 pleased a small house. Milton Curran co. 20-31. The Real Widow Brown 15.

TAYLOR—OPERA HOUSE (F. E. Carridine, manager): Krause Taylor co. in A Home Affair, A Mistake, The Virginian, Rip Van Winkle, The Lightning Rod Agent, and Neck and Neck 8-13. Creston Clarke in The Rugged Cavalier 26; performance good. South Before the War 27; pleased houses.

PALENTINE—TEMPLE OPERA HOUSE (W. E. Swift, manager): Krause Taylor co. Jan. 22-24, presenting A Home Affair, The Virginian, and Rip Van Winkle 25; packed house; good co. Brown's 26; good business; satisfaction given. Creston Clarke and Adelaide Prince in A Son of France 27 to capacity; excellent performance.

SHERMAN—OPERA HOUSE (Elsworth and Brents, managers): Beach and Bowers' Minstrels Jan. 22; fair business and performance. Lamberti Italian Opera co. 23, presented Lucia Di Lammermoor to good business; performance satisfactory. May Stewart co. 1-3. The Three Musketeers 9. Tim Murphy 10.

PORT WORTH—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Zaza Jan. 23. Casey's Troubles to fair house 24; performance satisfactory. Denman Thompson and an excellent co. presented The Old Homestead 26 to S. R. O. A Colonial Girl 27.

MARSHALL—OPERA HOUSE (Livingstone and Wolfe, managers): Hoyt's Comedy co. Jan. 21-27 in A French Woman, Dixie Land, The Priestess, The Bandits, A Texas Steer, Queenie, and East Lynne; good business; co. fair. Creston Clarke 26. Other People's Money 31.

VICTORIA—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): Beach and Bowers' Minstrels 5. South Before the War 6. Other People's Money 10. Go-Won Go Mohawk 17. Ewing-Taylor co. 19-26.

TERRELL—BRIN'S OPERA HOUSE (S. L. Day, manager): Mr. and Mrs. Francis Labadie Jan. 22-27 to a packed house; co. weak; performance poor. Beach and Bowers' Minstrels 24; S. R. O.; performance good.

CORISCA—MERCHANTS' OPERA HOUSE (C. E. Bevare, manager): Beach and Bowers' Minstrels 1-3. The Real Widow Brown 13. Hans Hanson 15. Casey's Troubles 24—ITEM: The new Wright Opera House will open Feb. 15 with Murray and Mack.

NAVASOTA—COLUMBIA OPERA HOUSE (Rutherford and Andrew, managers): Louis Rhythm Concert co. 24; large and disappointed audience. Brown's in Town 27; good business; performance good.

TYLER—GRAND OPERA HOUSE (Hicks and Lindsey, managers): Brown's in Town did good business Jan. 25; performance pleasing. A Colonial Girl 26. Creston Clarke 29. Hoyt's Comedy co. 30-32.

MCKINNEY—HEARD'S OPERA HOUSE (Finberg and Dreher, managers): Metropolitan Stock co. Jan. 29-31. Ex-Gov. Bob Taylor 7.

WELLSBORO—BACHE AUDITORIUM (Dart and Dart, managers): The Sleeping City Jan. 13.

RHODE ISLAND.

PAWTUCKET—OPERA HOUSE (William E. White, manager): John Powers co. in repertoire Jan. 25-27 to light attendance; performances good; the specialty very good; singing by William Horne very good. Uncle Tom's Cabin 31; good business; performance satisfactory. Diamond Brothers' Minstrels 31-2. ITEM: The local Powers co. closed here 31.

WOONSOCKET—OPERA HOUSE (Josh E. Gordon, manager): Uncle Tom Sprague Jan. 27; good house. Corse Parton co. opened for a week 29, and presented The Parisian Princess, My Kentucky Home, Drifted Apart, and The Octoson to good houses first part of week. For Fair Virginia 5.

WESTERLY—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Diamond Brothers' Minstrels Jan. 26; pleasing performance; fair house. Graham's Southern Specialty co. 17.

RIVERPOINT—THORNTON OPERA HOUSE (J. H. Thornton, manager): Diamond Brothers' Minstrels Jan. 27; first-class performance; fair house. For Fair Virginia 3. Dad in Harness 8.

SOUTH CAROLINA.

CHARLESTON—ACADEMY OF MUSIC (Charles W. Keight, manager): James Young Jan. 26, 27 in Lord Horatio made very favorable impression, winning praises both for himself and Rita Louise Johnson's play. Primrose and Dockstader's Minstrels 30; up-to-date performance; big house. Stuart Hobson 1. West's Minstrels.

SPARTANSBURG—OPERA HOUSE (Max Greenwald, manager): International Operatic co. Jan. 31. Peters Comedy co. 5-9. Leon Herrmann 10. Max O'Reilly 12.

ANDERSON—OPERA HOUSE (Orr and McCully, managers): International Operatic co. Jan. 29; S. R. O.; excellent attraction.

ORANGEBURG—ACADEMY OF MUSIC (O. B. Rosengren, manager): Boone-Yaki co. Jan. 26 failed to appear or give notice. Alba Heyward 22.

SOUTH DAKOTA.

SIOUX FALLS—NEW THEATRE (S. M. Bear, manager): Tim Murphy in The Carpenter to a good house Jan. 23; pleasing performance. John Dillon 22. Max Benda Concert co. 31. Eugene Blair 2. The Little Host 3.—ITEM: Manager Bear assumes the management of the Mankato, Minn., Opera House 1, opening with Eugene Blair 3.

DEADWOOD—OPERA HOUSE (H. O. Allen, manager): Return engagement U. T. C. Jan. 23; poor performance; small house. McCarthy's Mishaps 16.

WATERFORD—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): John Dillon 3.

LEAD CITY—MINERS' UNION OPERA HOUSE (J. C. McLeone, manager): Dark.

TENNESSEE.

MEMPHIS—LYCEUM THEATRE (Frank Gray, manager): The Profound Father Jan. 25-27; fair house. A Hot Old Thing 28-30; clever co.; audiences good. The Sign of the Cross 2, 3. Stuart Robson 5.—ITEM: GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Hopkins Stock co. presented in Missouri 29-31; Eleanor Barry, Frederick Montague, and Joseph O'Meara were specially pleasing; the vaudeville was supplied by the Dolans, De Haven and Hale, and Carrington, Holland and Galpin. Trilby 5-10.—AUDITORY—MILLER'S MINSTRELS (M. Stanback, manager): Oliver Scott's Minstrels drew big houses 26, 27. Go-Won Go Mohawk supported by a good co. to fair business in Wep-To-No-Mah 29-31. Under the Dome 1-3. Nashville Students 8-10.

KNOXVILLE—STAUB'S THEATRE (Fritz Staub, manager): Murray Comedy co. played to good business Jan. 22-27. Repertoire: A Missouri Romance, The Senator's Daughter, A Fatal Error, Uncle John's in Town, Forget Me Not, and Trixie. Myrtle-Harder co. opened to a packed house 29 in A Hoosier Heroine, giving satisfaction. What Happened to Jones 1. West's Minstrels 5. A Runaway Girl 7. James O'Neill 8.

CLARKSVILLE—ELDER'S OPERA HOUSE (James T. Ward, manager): Other People's Money 17; good house; fine performance. The Three Musketeers 22; large house pleased.

TEXAS.

WACO—AUDITORIUM (Jake Schwartz, manager): Zaca Jan. 22. Casey's Troubles 23; poor co.; small house. Denman Thompson in The Old Homestead 25; large audience; excellent performance. Beach and Bowers' Minstrels 26; packed house; performance fair. Louise Breathy Concert co. 27; large audience; entertainment enthusiastically received. Lamberti Italian Opera co. 28-29; A Colonial Girl 30. South Before the War 31.—THE GRAND (Jake Schwartz, manager): Ewing-Taylor co. 22-27 presented Money, Texas, Dog Caesar de Banan, Leah the Foraker, Low in London, Cyrano de Bergerac, A Social Fraud, and Pancho's the Cricket; fair audience; general good satisfaction. ITEM: Colonel Charles A. Davis of the Pancho-Solis show, is spending a few days here.—W. H. Weaver, ringmaster of Gentry's Dog

and Pony Show, is visiting friends here.—Albert Taylor of the Ewing-Taylor co. will star alone next season. Grace Ewing also will head her own company.

W. V. LYONS.

GALVESTON—GRAND OPERA HOUSE: The Grand has rarely contained a larger or better pleased audience than that which greeted Denman Thompson in The Old Homestead Jan. 22. Jack and the Beanstalk 24, 25 had been much heralded and did a good business, but failed to realize the looked for standard. Brown's in Town 26; co. was well patronized and seemed to please largely. The feature of the evening was the specialty by Clayton Kennedy. Jeffries-Sharkey pictures 29-31. Lamberti Italian Opera co. 1, 2. A Colonial Girl 3. C. N. RHODE.

DALLAS—OPERA HOUSE (George Anny, manager): Lamberti Italian Opera co. Jan. 22 presented Carmen to a large and appreciative audience. Zaza 24. Casey's Troubles 25; poor co. and performance. Lamberti Italian Opera co. return 26, presenting Oliver Goldsmith 30 to large audience. Primrose and Dockstader's Minstrels 2. James O'Neill 6.—ITEM: Manager Leah is in Norfolk looking after the interests of the Academy in that city.

NORFOLK—ACADEMY OF MUSIC (Thomas G. Lewis, manager): West's Minstrels Jan. 27; good audience; co. good. Stuart Robson 28; good audience. Audiences by Henry Disney and co. capable of presented Oliver Goldsmith 30 to large audience. Primrose and Dockstader's Minstrels 2. James O'Neill 6.—ITEM: Manager Leah is in Norfolk looking after the interests of the Academy in that city.

APPLIED—OPERA HOUSE (J. W. Throckmorton, manager): The Sign of the Cross Jan. 22-23. West's Minstrels 26; packed houses; performance good. Studio Robson in Oliver Goldsmith 29; large and appreciative audience. Lamberti Lyceum Stock co. in Diplomacy and She Stoops to Conquer 30, 31. Prime and Dockstader's Minstrels 1. Alabram's Lyceum Stock co. in Too Much Johnson 2, 3.

CHARLOTTEVILLE—THE JEFFERSON AUDITORIUM (J. J. Leterman, manager): Aubrey Dramatic co. amused large audiences Jan. 25-27. A Country Visitor 12. Morrison's Faust 13. The American Girl 21. All the Comforts of Home 22.

DAYTON—ACADEMY OF MUSIC (Neal and Hoyt, managers): James Young in Lord Byron Jan. 24; business good; performance excellent. Aubrey Stock co. 5-7.

LYNCHBURG—OPERA HOUSE (F. M. Dawson, manager): Aubrey Stock co. opened Jan. 29 in The Land of the Living to S. R. O.

STAUNTON—OPERA HOUSE (Barkman and Shultz, managers): The Girl from Chil 2. Si Plunkard 3.

PETERSBURG—ACADEMY OF MUSIC (William E. French, manager): A Country Visitor 9. Morrison's Faust 16.

SUFFOLK—CITY HALL THEATRE (H. E. Elam, manager): Si Plunkard 5. A Country Visitor 8. Morrison's Faust 26.

GREENSBURG—TURNER OPERA HOUSE (G. H. Nevins, manager): Barron 2. A Bachelor's Honey-moon 6. Chicago Opera co. 13. You Yester 15.

BARABOO—THE GRAND (F. E. Snits, manager): Brown's in Town Jan. 30; large audience; satisfactory performance.

NEW LONDON—GRAND OPERA HOUSE (G. E. Latsey, manager): Imperial Ladies' Quartette 6.

Wood, manager: Under the Dome 5. Washburn's Minstrels 10. What Happened to Jones 14.

VIRGINIA.

RICHMOND—ACADEMY OF MUSIC (Thomas G. Lewis, manager): West's Minstrels Jan. 27; good audience; co. good. Stuart Robson 28; good audience. Audiences by Henry Disney and co. capable of presented Oliver Goldsmith 30 to large audience. Primrose and Dockstader's Minstrels 2. James O'Neill 6.—ITEM: Manager Leah is in Norfolk looking after the interests of the Academy in that city.

NOVELTY—OPERA HOUSE (George Anny, manager): The Sign of the Cross Jan. 22-23. West's Minstrels 26; packed houses; performance good. Studio Robson in Oliver Goldsmith 29; large and appreciative audience. Lamberti Lyceum Stock co. in Diplomacy and She Stoops to Conquer 30, 31. Prime and Dockstader's Minstrels 1. Alabram's Lyceum Stock co. in Too Much Johnson 2, 3.

CHARLOTTEVILLE—THE JEFFERSON AUDITORIUM (J. J. Leterman, manager): Aubrey Dramatic co. amused large audiences Jan. 25-27. A Country Visitor 12. Morrison's Faust 13. The American Girl 21. All the Comforts of Home 22.

DAYTON—ACADEMY OF MUSIC (Neal and Hoyt, managers): James Young in Lord Byron Jan. 24; business good; performance excellent. Aubrey Stock co. 5-7.

LYNCHBURG—OPERA HOUSE (F. M. Dawson, manager): Aubrey Stock co. opened Jan. 29 in The Land of the Living to S. R. O.

STAUNTON—OPERA HOUSE (Barkman and Shultz, managers): The Girl from Chil 2. Si Plunkard 3.

PETERSBURG—ACADEMY OF MUSIC (William E. French, manager): A Country Visitor 9. Morrison's Faust 16.

SUFFOLK—CITY HALL THEATRE (H. E. Elam, manager): Si Plunkard 5. A Country Visitor 8. Morrison's Faust 26.

GREENSBURG—TURNER OPERA HOUSE (G. H. Nevins, manager): Barron 2. A Bachelor's Honey-moon 6. Chicago Opera co. 13. You Yester 15.

BARABOO—THE GRAND (F. E. Snits, manager): Brown's in Town Jan. 30; large audience; satisfactory performance.

NEW LONDON—GRAND OPERA HOUSE (G. E. Latsey, manager): Imperial Ladies' Quartette 6.

Rhode, manager: The Cherry Pickers Jan. 28; good house; audience pleased. The Dazzler 30; fair house; audience pleased. Wicked London 4.

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